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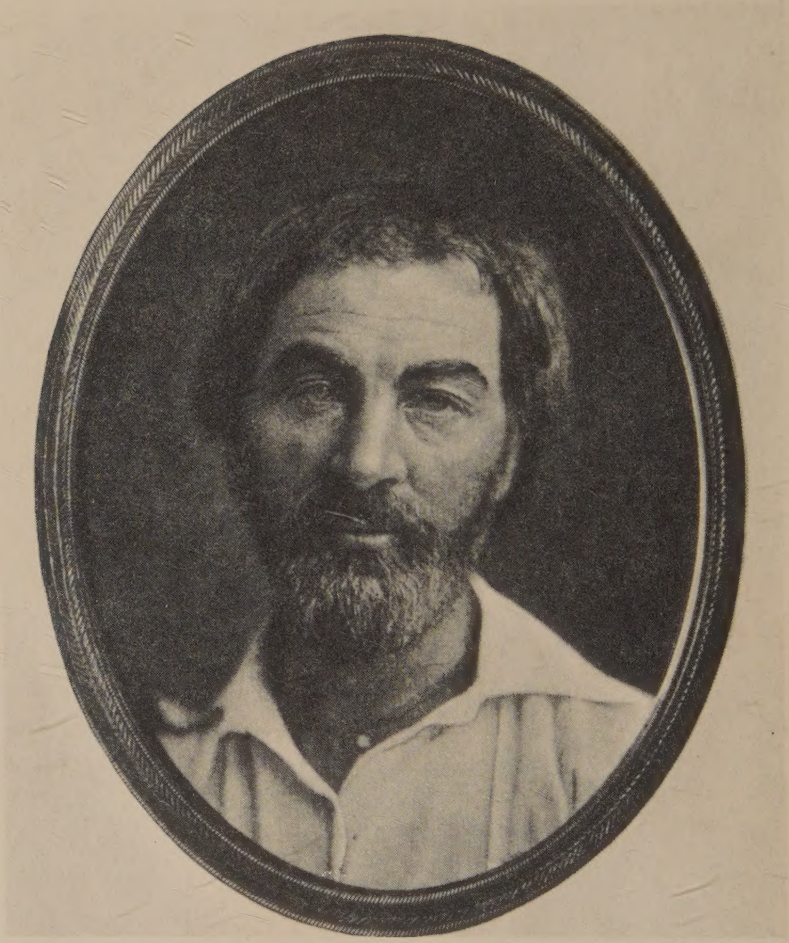

Walt Whitman
From a daguerreotype, 1854. Owned by J. H. Johnston, Esq., Brooklyn, N. Y.

THE COMPLETE WRITINGS OF WALT WHITMAN

Issued under the editorial supervision of his Literary Executors, Richard Maurice Bucke, Thomas B. Harned, and Horace L. Traubel

With additional bibliographical and critical material prepared by Oscar Lovell Triggs, Ph.D.

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MESSRS. SMALL, MAYNARD, & CO., OF BOSTON
THE PUBLISHERS OF THE AUTHORIZED EDITIONS OF
THE WRITINGS OF WALT WHITMAN

LEAVES OF GRASS

BY

WALT WHITMAN

VOLUME III

INCLUDING VARIORUM READINGS, TOGETHER WITH FIRST DRAFTS OF CERTAIN POEMS REJECTED PASSAGES, AND POEMS DROPPED BY THE WAY

EDITED BY

OSCAR LOVELL TRIGGS, PH.D.

G. P. PUTNAM'S SONS
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Walt Whitman . . . . *Frontispiece*

From a daguerreotype, 1854. Owned by J. H. Johnston, Esq., Brooklyn, N. Y.

Walt Whitman, aged 72 50

From an etching by H. D. Young from a photograph by Thomas Eakins.

Walt Whitman, 1890 100

From a photograph by F. Gutekunst, Philadelphia.

Walt Whitman 160

From a photograph by F. Gutekunst, Philadelphia.

Good-Bye My Fancy*

(Second Annex)

* Copyright, 1891, by Walt Whitman

Preface Note to 2d Annex

Concluding L. of G.—1891.

Had I not better withhold (in this old age and paralysis of me) such little tags and fringe-dots (maybe specks, stains,) as follow a long dusty journey, and witness it afterward? I have probably not been enough afraid of careless touches, from the first — and am not now — nor of parrot-like repetitions — nor platitudes and the commonplace. Perhaps I am too democratic for such avoidances. Besides, is not the verse-field, as originally plann'd by my theory, now sufficiently illustrated — and full time for me to silently retire? — (indeed amid no loud call or market for my sort of poetic utterance).

In answer, or rather defiance, to that kind of well-put interrogation, here comes this little cluster, and conclusion of my preceding clusters. Though not at all clear that, as here collated, it is worth printing (certainly I have nothing fresh to write) — I while away the hours of my 72d year — hours of forced confinement in my den — by putting in shape this small old age collation:

Last droplets of and after spontaneous rain,
From many limpid distillations and past showers;
(Will they germinate anything? mere exhalations as they all are — the land's and sea's — America's;
Will they filter to any deep emotion? any heart and brain?)

However that may be, I feel like improving to-day's opportunity and wind up. During the last two years I have sent out, in the lulls of illness and exhaustion, certain chirps — lingering-dying ones probably (undoubtedly) — which now I may as well gather and put in fair type while able to see correctly— (for my eyes plainly warn me they are dimming, and my brain more and more palpably neglects or refuses, month after month, even slight tasks or revisions).

In fact, here I am these current years 1890 and '91, (each successive fortnight getting stiffer and stuck deeper) much like some hard-cased dilapidated grim ancient shell-fish or time-bang'd conch (no legs, utterly non-locomotive) cast up high and dry on the shore-sands, helpless to move anywhere — nothing left but behave myself quiet, and while away the days yet assign'd, and discover if there is anything for the said grim and time-bang'd conch to be got at last out of inherited good spirits and primal buoyant centre-pulses down there deep somewhere within his gray-blurr'd old shell. . . . (Reader, you must allow a little fun here — for one reason there are too many of the following poemets about death, &c., and for another the passing hours (July 5, 1890)

are so sunny-fine. And old as I am I feel to-day almost a part of some frolicsome wave, or for sporting yet like a kid or kitten — probably a streak of physical adjustment and perfection here and now. I believe I have it in me perennially anyhow.)

Then behind all, the deep-down consolation (it is a glum one, but I dare not be sorry for the fact of it in the past, nor refrain from dwelling, even vaunting here at the end) that this late-years palsied old shorn and shell-fish condition of me is the indubitable outcome and growth, now near for 20 years along, of too over-zealous, over-continued bodily and emotional excitement and action through the times of 1862, '3, '4 and '5, visiting and waiting on wounded and sick army volunteers, both sides, in campaigns or contests, or after them, or in hospitals or fields south of Washington City, or in that place and elsewhere — those hot, sad, wrenching times — the army volunteers, all States,—or North or South — the wounded, suffering, dying — the exhausting, sweating summers, marches, battles, carnage — those trenches hurriedly heap'd by the corpse-thousands, mainly unknown — Will the America of the future — will this vast rich Union ever realize what itself cost, back there after all?—those hecatombs of battle-deaths —Those times of which, O far-off reader, this whole book is indeed finally but a reminiscent memorial from thence by me to you?

Good-Bye My Fancy

Sail Out for Good, Eidólon Yacht!

Heave the anchor short!
Raise main-sail and jib — steer forth,
O little white-hull'd sloop, now speed on really deep waters,
(I will not call it our concluding voyage,
But outset and sure entrance to the truest, best, maturest;)
Depart, depart from solid earth — no more returning to these shores,
Now on for aye our infinite free venture wending,
Spurning all yet tried ports, seas, hawsers, densities, gravitation,
Sail out for good, eidólon yacht of me!

Lingering Last Drops.

And whence and why come you?

We know not whence, (was the answer,)
We only know that we drift here with the rest,
That we linger'd and lagg'd—but were wafted at last, and are now here,
To make the passing shower's concluding drops

Good-Bye My Fancy.

Good-bye* my fancy—(I had a word to say,
But 't is not quite the time—The best of any man's word or say,
Is when its proper place arrives—and for its meaning,
I keep mine till the last.)

On, on the Same, Ye Jocund Twain!

On, on the same, ye jocund twain!
My life and recitative, containing birth, youth, mid-age years,
Fitful as motley-tongues of flame, inseparably twined and merged in one—combining all,
My single soul—aims, confirmations, failures, joys—Nor single soul alone,
I chant my nation's crucial stage, (America's, haply humanity's) —the trial great, the victory great,
A strange *éclaircissement* of all the masses past, the eastern world, the ancient, medieval,
Here, here from wanderings, strayings, lessons, wars, defeats—here at the west a voice triumphant—justifying all,
A gladsome pealing cry—a song for once of utmost pride and satisfaction;

* Behind a Good-bye there lurks much of the salutation of another beginning—to me, Development, Continuity, Immortality, Transformation, are the chiefest life-meanings of Nature and Humanity, and are the *sine qua non* of all facts, and each fact.

Why do folks dwell so fondly on the last words, advice, appearance, of the departing? Those last words are not samples of the best, which involve vitality at its full, and balance, and perfect control and scope. But they are valuable beyond measure to confirm and endorse the varied train, facts, theories and faith of the whole preceding life.

Good-Bye My Fancy

I chant from it the common bulk, the general average horde,
(the best no sooner than the worst)—And now I chant old age,
(My verses, written first for forenoon life, and for the summer's, autumn's spread,
I pass to snow-white hairs the same, and give to pulses winter-cool'd the same;)
As here in careless trill, I and my recitatives, with faith and love,
Wafting to other work, to unknown songs, conditions,
On, on, ye jocund twain! continue on the same!

My 71st Year.

After surmounting three-score and ten,
With all their chances, changes, losses, sorrows,
My parents' deaths, the vagaries of my life, the many tearing passions of me, the war of '63 and '4,
As some old broken soldier, after a long, hot, wearying march, or haply after battle,
To-day at twilight, hobbling, answering company roll-call, *Here,* with vital voice,
Reporting yet, saluting yet the Officer over all.

Apparitions.

A vague mist hanging 'round half the pages:
(Sometimes how strange and clear to the soul,
That all these solid things are indeed but apparitions, concepts, non-realities.)

The Pallid Wreath.

Somehow I cannot let it go yet, funeral though it is,
Let it remain back there on its nail suspended,
With pink, blue, yellow, all blanch'd, and the white now gray
and ashy,
One wither'd rose put years ago for thee, dear friend;
But I do not forget thee. Hast thou then faded?
Is the odor exhaled? Are the colors, vitalities, dead?
No, while memories subtly play — the past vivid as ever;
For but last night I woke, and in that spectral ring saw thee,
Thy smile, eyes, face, calm, silent, loving as ever:
So let the wreath hang still awhile within my eye-reach,
It is not yet dead to me, nor even pallid.

An Ended Day.

The soothing sanity and blitheness of completion,
The pomp and hurried contest-glare and rush are done;
Now triumph! transformation! jubilate! *

* Note. — *Summer country life. — Several years.* — In my rambles and explorations I found a woody place near the creek, where for some reason the birds in happy mood seem'd to resort in unusual numbers. Especially at the beginning of the day, and again at the ending, I was sure to get there the most copious bird-concerts. I repair'd there frequently at sunrise — and also at sunset, or just before. . . . Once the question arose in me: Which is the best singing, the first or the lattermost? The first always exhilarated, and perhaps seem'd more joyous and stronger; but I always felt the sunset or late afternoon sounds more penetrating and sweeter — seem'd to touch the soul — often the evening thrushes, two or three of them, responding and perhaps blending. Though I miss'd some of the mornings, I found myself getting to be quite strictly punctual at the evening utterances.

Another Note. — "He went out with the tide and the sunset," was a phrase

Old Age's Ship & Crafty Death's.

From east and west across the horizon's edge,
Two mighty masterful vessels sailers steal upon us:
But we 'll make race a-time upon the seas — a battle-contest yet!
bear lively there!
(Our joys of strife and derring-do to the last!)
Put on the old ship all her power to-day!
Crowd top-sail, top-gallant and royal studding-sails,
Out challenge and defiance — flags and flaunting pennants added,
As we take to the open — take to the deepest, freest waters.

To the Pending Year.

Have I no weapon-word for thee — some message brief and fierce?
(Have I fought out and done indeed the battle?) Is there no shot left,
For all thy affectations, lisps, scorns, manifold silliness?
Nor for myself — my own rebellious self in thee?

I heard from a surgeon describing an old sailor's death under peculiarly gentle conditions.

During the Secession War, 1863 and '4, visiting the Army Hospitals around Washington, I form'd the habit, and continued it to the end, whenever the ebb or flood tide began the latter part of the day, of punctually visiting those at that time populous wards of suffering men. Somehow (or I thought so) the effect of the hour was palpable. The badly wounded would get some ease, and would like to talk a little, or be talk'd to. Intellectual and emotional natures would be at their best: Deaths were always easier; medicines seem'd to have better effect when given then, and a lulling atmosphere would pervade the wards.

Similar influences, similar circumstances and hours, day-close, after great battles, even with all their horrors. I had more than once the same experience on the fields cover'd with fallen or dead.

Down, down, proud gorge! — though choking thee;
Thy bearded throat and high-borne forehead to the gutter;
Crouch low thy neck to eleemosynary gifts.

Shakspere-Bacon's Cipher.

I DOUBT it not — then more, far more;
In each old song bequeath'd — in every noble page or text,
(Different — something unreck'd before — some unsuspected author,)
In every object, mountain, tree, and star — in every birth and life,
As part of each — evolv'd from each — meaning, behind the ostent,
A mystic cipher waits infolded.

Long, Long Hence.

AFTER a long, long course, hundreds of years, denials,
Accumulations, rous'd love and joy and thought,
Hopes, wishes, aspirations, ponderings, victories, myriads of readers,
Coating, compassing, covering — after ages' and ages' encrustations,
Then only may these songs reach fruition.

Bravo, Paris Exposition!

ADD to your show, before you close it, France,
With all the rest, visible, concrete, temples, towers, goods, machines and ores,

Good-Bye My Fancy

Our sentiment wafted from many million heart-throbs, ethereal but solid,
(We grandsons and great-grandsons do not forget your grand-[sires,)
From fifty Nations and nebulous Nations, compacted, sent over-sea to-day,
America's applause, love, memories and good-will.

Interpolation Sounds.

(General Philip Sheridan was buried at the Cathedral, Washington, D. C., August, 1888, with all the pomp, music, and ceremonies of the Roman Catholic service.)

Over and through the burial chant,
Organ and solemn service, sermon, bending priests,
To me come interpolation sounds not in the show — plainly to me, crowding up the aisle and from the window,
Of sudden battle's hurry and harsh noises — war's grim game to sight and ear in earnest;
The scout call'd up and forward — the general mounted and his aids around him — the new-brought word — the instantaneous order issued;
The rifle crack — the cannon thud — the rushing forth of men from their tents;
The clank of cavalry — the strange celerity of forming ranks — the slender bugle note;
The sound of horses' hoofs departing — saddles, arms, accoutrements.*

*Note.—Camden, N. J., August 7, 1888.—Walt Whitman asks the *New York Herald* "to add his tribute to Sheridan:"

"In the grand constellation of five or six names, under Lincoln's Presidency,

To the Sun-set Breeze.

Ah, whispering, something again, unseen,
Where late this heated day thou enterest at my window, door,
Thou, laving, tempering all, cool-freshing, gently vitalizing
Me, old, alone, sick, weak-down, melted-worn with sweat;
Thou, nestling, folding close and firm yet soft, companion better than talk, book, art,
(Thou hast, O Nature! elements! utterance to my heart beyond the rest — and this is of them,)
So sweet thy primitive taste to breathe within — thy soothing fingers on my face and hands,
Thou, messenger-magical strange bringer to body and spirit of me,
(Distances balk'd — occult medicines penetrating me from head to foot,)
I feel the sky, the prairies vast — I feel the mighty northern lakes,
I feel the ocean and the forest — somehow I feel the globe itself swift-swimming in space;
Thou blown from lips so loved, now gone — haply from endless store, God-sent,
(For thou art spiritual, Godly, most of all known to my sense,)

that history will bear for ages in her firmament as marking the last life-throbs of secession, and beaming on its dying gasps, Sheridan's will be bright. One consideration rising out of the now dead soldier's example as it passes my mind, is worth taking notice of. If the war had continued any long time these States, in my opinion, would have shown and proved the most conclusive military talents ever evinced by any nation on earth. That they possess'd a rank and file ahead of all other known in points of quality and limitlessness of number are easily admitted. But we have, too, the eligibility of organizing, handling and officering equal to the other. These two, with modern arms, transportation, and inventive American genius, would make the United States, with earnestness, not only able to stand the whole world, but conquer that world united against us."

Minister to speak to me, here and now, what word has never told, and cannot tell,
Art thou not universal concrete's distillation? Law's, all Astronomy's last refinement?
Hast thou no soul? Can I not know, identify thee?

Old Chants.

An ancient song, reciting, ending,
Once gazing toward thee, Mother of All,
Musing, seeking themes fitted for thee,
Accept for me, thou saidst, *the elder ballads,*
And name for me before thou goest each ancient poet.

(Of many debts incalculable,
Haply our New World's chieftest debt is to old poems.)

Ever so far back, preluding thee, America,
Old chants, Egyptian priests, and those of Ethiopia,
The Hindu epics, the Grecian, Chinese, Persian,
The Biblic books and prophets, and deep idyls of the Nazarene,
The Iliad, Odyssey, plots, doings, wanderings of Eneas,
Hesiod, Eschylus, Sophocles, Merlin, Arthur,
The Cid, Roland at Roncesvalles, the Nibelungen,
The troubadours, minstrels, minnesingers, skalds,
Chaucer, Dante, flocks of singing birds,
The Border Minstrelsy, the bye-gone ballads, feudal tales, essays, plays,
Shakspere, Schiller, Walter Scott, Tennyson,

Again I see the stalwart ranks on-filing, rising — I hear the rhythmic tramp of the armies;)
You million unwrit names all, all—you dark bequest from all the war,
A special verse for you — a flash of duty long neglected — your mystic roll strangely gather'd here,
Each name recall'd by me from out the darkness and death's ashes,
Henceforth to be, deep, deep within my heart recording, for many a future year,
Your mystic roll entire of unknown names, or North or South,
Embalm'd with love in this twilight song.

When the Full-Grown Poet Came.

When the full-grown poet came,
Out spake pleased Nature (the round impassive globe, with all its shows of day and night,) saying, *He is mine;*
But out spake too the Soul of man, proud, jealous and unreconciled, *Nay, he is mine alone;*
— Then the full-grown poet stood between the two, and took each by the hand;
And to-day and ever so stands, as blender, uniter, tightly holding hands,
Which he will never release until he reconciles the two,
And wholly and joyously blends them.

Osceola.

(When I was nearly grown to manhood in Brooklyn, New York (middle of 1838), I met one of the return'd U. S. Marines from Fort Moultrie, S. C., and had long talks with him — learn'd the occurrence below described — death of Osceola. The latter was a young, brave, leading Seminole in the Florida war of that time — was surrender'd to our troops, imprison'd, and literally died of "a broken heart" at Fort Moultrie. He sicken'd of his confinement — the doctor and officers made every allowance and kindness possible for him; then the close.)

When his hour for death had come,
He slowly rais'd himself from the bed on the floor,
Drew on his war-dress, shirt, leggings, and girdled the belt around his waist,
Call'd for vermilion paint (his looking-glass was held before him,)
Painted half his face and neck, his wrists, and back-hands,
Put the scalp-knife carefully in his belt — then lying down, resting a moment,
Rose again, half sitting, smiled, gave in silence his extended hand to each and all,
Sank faintly low to the floor (tightly grasping the tomahawk [handle,)
Fix'd his look on wife and little children — the last:
(And here a line in memory of his name and death.)

A Voice from Death.

(The Johnstown, Penn., cataclysm, May 31, 1889.)

A voice from Death, solemn and strange, in all his sweep and power,
With sudden, indescribable blow — towns drown'd — humanity by thousands slain,

The vaunted work of thrift. goods, dwellings, forge, street, iron bridge,
Dash'd pell-mell by the blow — yet usher'd life continuing on,
(Amid the rest, amid the rushing, whirling, wild debris,
A suffering woman saved — a baby safely born!)

Although I come and unannounc'd, in horror and in pang,
In pouring flood and fire, and wholesale elemental crash, (this voice so solemn, strange,)
I too a minister of Deity.

Yea, Death, we bow our faces, veil our eyes to thee,
We mourn the old, the young untimely drawn to thee,
The fair, the strong, the good, the capable,
The household wreck'd, the husband and the wife, the engulf'd forger in his forge,
The corpses in the whelming waters and the mud,
The gather'd thousands to their funeral mounds, and thousands never found or gather'd.

Then after burying, mourning the dead,
(Faithful to them found or unfound, forgetting not, bearing the past, here new musing,)
A day — a passing moment or an hour — America itself bends [low,
Silent, resign'd, submissive.

War, death, cataclysm like this, America,
Take deep to thy proud prosperous heart.

E'en as I chant, lo! out of death, and out of ooze and slime,
The blossoms rapidly blooming, sympathy, help, love,

Good-Bye My Fancy

From West and East, from South and North and over sea,
Its hot-spurr'd hearts and hands humanity to human aid moves on;
And from within a thought and lesson yet.

Thou ever-darting Globe! through Space and Air!
Thou waters that encompass us!
Thou that in all the life and death of us, in action or in sleep!
Thou laws invisible that permeate them and all,
Thou that in all, and over all, and through and under all, incessant!
Thou! thou! the vital, universal, giant force resistless, sleepless, calm,
Holding Humanity as in thy open hand, as some ephemeral toy,
How ill to e'er forget thee!

For I too have forgotten,
(Wrapt in these little potencies of progress, politics, culture, wealth, inventions, civilization,)
Have lost my recognition of your silent ever-swaying power, ye mighty, elemental throes,
In which and upon which we float, and every one of us is buoy'd.

A Persian Lesson.

For his o'erarching and last lesson the greybeard sufi,
In the fresh scent of the morning in the open air,
On the slope of a teeming Persian rose-garden,

Under an ancient chestnut-tree wide spreading its branches,
Spoke to the young priests and students.

"Finally my children, to envelop each word, each part of the rest,
Allah is all, all, all — is immanent in every life and object,
Maybe at many and many-a-more removes — yet Allah, Allah, Allah is there.

"Has the estray wander'd far? Is the reason-why strangely hidden?
Would you sound below the restless ocean of the entire world?
Would you know the dissatisfaction? the urge and spur of every life;
The something never still'd — never entirely gone? the invisible need of every seed?

"It is the central urge in every atom,
(Often unconscious, often evil, downfallen,)
To return to its divine source and origin, however distant,
Latent the same in subject and in object, without one exception."

The Commonplace.

THE commonplace I sing;
How cheap is health! how cheap nobility!
Abstinence, no falsehood, no gluttony, lust;
The open air I sing, freedom, toleration,
(Take here the mainest lesson — less from books — less from the schools,)

The common day and night — the common earth and waters,
Your farm — your work, trade, occupation,
The democratic wisdom underneath, like solid ground for all.

"The Rounded Catalogue Divine Complete."

(Sunday, —— — ——. — Went this forenoon to church. A college professor, Rev. Dr. ———, gave us a fine sermon, during which I caught the above words; but the minister included in his "rounded catalogue" letter and spirit, only the esthetic things, and entirely ignored what I name in the following.)

THE devilish and the dark, the dying and diseas'd,
The countless (nineteen-twentieths) low and evil, crude and savage,
The crazed, prisoners in jail, the horrible, rank, malignant,
Venom and filth, serpents, the ravenous sharks, liars, the dissolute;
(What is the part the wicked and the loathsome bear within earth's orbic scheme?)
Newts, crawling things in slime and mud, poisons,
The barren soil, the evil men, the slag and hideous rot.

Mirages.

(Noted verbatim after a supper-talk out doors in Nevada with two old miners.)

MORE experiences and sights, stranger, than you 'd think for;
Times again, now mostly just after sunrise or before sunset,
Sometimes in spring, oftener in autumn, perfectly clear weather, in plain sight,

Camps far or near, the crowded streets of cities and the shop-fronts,
(Account for it or not — credit or not — it is all true,
And my mate there could tell you the like — we have often con-fab'd about it,)
People and scenes, animals, trees, colors and lines, plain as could be,
Farms and dooryards of home, paths border'd with box, lilacs in corners,
Weddings in churches, thanksgiving dinners, returns of long-absent sons,
Glum funerals, the crape-veil'd mother and the daughters,
Trials in courts, jury and judge, the accused in the box,
Contestants, battles, crowds, bridges, wharves,
Now and then mark'd faces of sorrow or joy,
(I could pick them out this moment if I saw them again,)
Show'd to me just aloft to the right in the sky-edge,
Or plainly there to the left on the hill-tops.

L. of G.'s Purport.

Not to exclude or demarcate, or pick out evils from their formidable masses (even to expose them,)
But add, fuse, complete, extend — and celebrate the immortal and the good.

Haughty this song, its words and scope,
To span vast realms of space and time,
Evolution — the cumulative — growths and generations.

Good-Bye My Fancy

Begun in ripen'd youth and steadily pursued,
Wandering, peering, dallying with all — war, peace, day and night absorbing,
Never even for one brief hour abandoning my task,
I end it here in sickness, poverty, and old age.

I sing of life, yet mind me well of death:
To-day shadowy Death dogs my steps, my seated shape, and has for years —
Draws sometimes close to me, as face to face.

The Unexpress'd.

How dare one say it?
After the cycles, poems, singers, plays,
Vaunted Ionia's, India's — Homer, Shakspere — the long, long times' thick dotted roads, areas,
The shining clusters and the Milky Ways of stars — Nature's pulses reap'd,
All retrospective passions, heroes, war, love, adoration,
All ages' plummets dropt to their utmost depths,
All human lives, throats, wishes, brains — all experiences' utterance;
After the countless songs, or long or short, all tongues, all lands,
Still something not yet told in poesy's voice or print — something lacking,
(Who knows? the best yet unexpress'd and lacking.)

WG.15a
1.8

Grand Is the Seen.

Grand is the seen, the light, to me — grand are the sky and stars,
Grand is the earth, and grand are lasting time and space,
And grand their laws, so multiform, puzzling, evolutionary;
But grander far the unseen soul of me, comprehending, endowing all those,
Lighting the light, the sky and stars, delving the earth, sailing the sea,
(What were all those, indeed, without thee, unseen soul? of what amount without thee?)
More evolutionary, vast, puzzling, O my soul!
More multiform far — more lasting thou than they.

Unseen Buds.

Unseen buds, infinite, hidden well,
Under the snow and ice, under the darkness, in every square or cubic inch,
Germinal, exquisite, in delicate lace, microscopic, unborn,
Like babes in wombs, latent, folded, compact, sleeping;
Billions of billions, and trillions of trillions of them waiting,
(On earth and in the sea — the universe — the stars there in the heavens,)
Urging slowly, surely forward, forming endless,
And waiting ever more, forever more behind.

Good-Bye My Fancy

Good-Bye My Fancy!

Good-bye my Fancy!
Farewell dear mate, dear love!
I 'm going away, I know not where,
Or to what fortune, or whether I may ever see you again,
So Good-bye my Fancy.

Now for my last — let me look back a moment;
The slower fainter ticking of the clock is in me,
Exit, nightfall, and soon the heart-thud stopping.

Long have we lived, joy'd, caress'd together;
Delightful!—now separation—Good-bye my Fancy.

Yet let me not be too hasty,
Long indeed have we lived, slept, filter'd, become really blended
into one;
Then if we die we die together, (yes, we 'll remain one,)
If we go anywhere we 'll go together to meet what happens,
Maybe we 'll be better off and blither, and learn something,
Maybe it is yourself now really ushering me to the true songs,
(who knows?)
May be it is you the mortal knob really undoing, turning — so
now finally,
Good-bye — and hail! my Fancy.

Old Age Echoes

(*Posthumous Additions*)

AN EXECUTOR'S DIARY NOTE, 1891.

I said to W. W. to-day: "Though you have put the finishing touches on the *Leaves,* closed them with your good-by, you will go on living a year or two longer and writing more poems. The question is, what will you do with these poems when the time comes to fix their place in the volume?" "Do with them? I am not unprepared — I have even contemplated that emergency — I have a title in reserve: Old Age Echoes — applying not so much to things as to echoes of things, reverberant, an aftermath." "You have dropt enough by the roadside, as you went along, from different editions, to make a volume. Some day the world will demand to have that put together somewhere." "Do you think it?" "Certainly. Should you put it under ban?" "Why should I — how could I? So far as you may have anything to do with it I place upon you the injunction that whatever may be added to the *Leaves* shall be supplementary, avowed as such, leaving the book complete as I left it, consecutive to the point I left off, marking always an unmistakable, deep down, unobliteratable division line. In the long run the world will do as it pleases with the book. I am determined to have the world know what I was pleased to do."

Here is a late personal note from W. W.: "My tho't is to collect a lot of prose and poetry pieces — small or smallish mostly, but a few larger — appealing to the good will, the heart — sorrowful ones not rejected — but no morbid ones given."

There is no reason for doubt that "A Thought of Columbus," closing "Old Age Echoes," was W. W.'s last deliberate composition, dating December, 1891.

Old Age Echoes

To Soar in Freedom and in Fullness of Power.

I HAVE not so much emulated the birds that musically sing,
I have abandon'd myself to flights, broad circles.
The hawk, the seagull, have far more possess'd me than the canary or mocking-bird.
I have not felt to warble and trill, however sweetly,
I have felt to soar in freedom and in the fullness of power, joy, volition.

Then Shall Perceive.

IN softness, languor, bloom, and growth,
Thine eyes, ears, all thy sense — thy loftiest attribute — all that takes cognizance of beauty,
Shall rouse and fill — then shall perceive!

The Few Drops Known.

OF heroes, history, grand events, premises, myths, poems,
The few drops known must stand for oceans of the unknown,
On this beautiful and thick peopl'd earth, here and there a little specimen put on record,

A little of Greeks and Romans, a few Hebrew canticles, a few
death odors as from graves, from Egypt—
What are they to the long and copious retrospect of antiquity?

One Thought Ever at the Fore.

One thought ever at the fore—
That in the Divine Ship, the World, breasting Time and Space,
All Peoples of the globe together sail, sail the same voyage, are
bound to the same destination.

While Behind All Firm and Erect.

While behind all, firm and erect as ever,
Undismay'd amid the rapids—amid the irresistible and deadly
urge,
Stands a helmsman, with brow elate and strong hand.

A Kiss to the Bride.

Marriage of Nelly Grant, May 21, 1874.

Sacred, blithesome, undenied,
With benisons from East and West,
And salutations North and South,
Through me indeed to-day a million hearts and hands,
Wafting a million loves, a million soulfelt prayers;
—Tender and true remain the arm that shields thee!
Fair winds always fill the ship's sails that sail thee!

Clear sun by day, and light stars at night, beam on thee!
Dear girl — through me the ancient privilege too,
For the New World, through me, the old, old wedding greeting:
O youth and health! O sweet Missouri rose! O bonny bride!
Yield thy red cheeks, thy lips, to-day,
Unto a Nation's loving kiss.

Nay, Tell Me Not To-day the Publish'd Shame.

Winter of 1873, Congress in Session.

Nay, tell me not to-day the publish'd shame,
Read not to-day the journal's crowded page,
The merciless reports still branding forehead after forehead,
The guilty column following guilty column.

To-day to me the tale refusing,
Turning from it — from the white capitol turning,
Far from these swelling domes, topt with statues,
More endless, jubilant, vital visions rise
Unpublish'd, unreported.

Through all your quiet ways, or North or South, you Equal States, you honest farms,
Your million untold manly healthy lives, or East or West, city or country,
Your noiseless mothers, sisters, wives, unconscious of their good,
Your mass of homes nor poor nor rich, in visions rise — (even your excellent poverties,)
Your self-distilling, never-ceasing virtues, self-denials, graces,

Your endless base of deep integrities within, timid but certain,
Your blessings steadily bestow'd, sure as the light, and still,
(Plunging to these as a determin'd diver down the deep hidden waters,)
These, these to-day I brood upon — all else refusing, these will I con,
To-day to these give audience.

Supplement Hours.

Sane, random, negligent hours,
Sane, easy, culminating hours,
After the flush, the Indian summer, of my life,
Away from Books — away from Art — the lesson learn'd, pass'd o'er,
Soothing, bathing, merging all — the sane, magnetic,
Now for the day and night themselves — the open air,
Now for the fields, the seasons, insects, trees — the rain and snow,
Where wild bees flitting hum,
Or August mulleins grow, or winter's snowflakes fall,
Or stars in the skies roll round —
The silent sun and stars.

Of Many a Smutch'd Deed Reminiscent.

Full of wickedness, I — of many a smutch'd deed reminiscent — of worse deeds capable,

Yet I look composedly upon nature, drink day and night the joys of life, and await death with perfect equanimity,
Because of my tender and boundless love for him I love and because of his boundless love for me.

To Be At All.

(*Cf. Stanza 27*, "Song of Myself," *p.* 68.)

To be at all — what is better than that?
I think if there were nothing more developed, the clam in its callous shell in the sand were august enough.
I am not in any callous shell;
I am cased with supple conductors, all over
They take every object by the hand, and lead it within me;
They are thousands, each one with his entry to himself;
They are always watching with their little eyes, from my head to my feet;
One no more than a point lets in and out of me such bliss and magnitude,
I think I could lift the girder of the house away if it lay between me and whatever I wanted.

Death's Valley.

To accompany a picture; by request. "The Valley of the Shadow of Death," from the painting by George Inness.

Nay, do not dream, designer dark,
Thou hast portray'd or hit thy theme entire;

I, hoverer of late by this dark valley, by its confines, having glimpses of it,
Here enter lists with thee, claiming my right to make a symbol too.
For I have seen many wounded soldiers die,
After dread suffering — have seen their lives pass off with smiles;
And I have watch'd the death-hours of the old; and seen the infant die;
The rich, with all his nurses and his doctors;
And then the poor, in meagreness and poverty;
And I myself for long, O Death, have breath'd my every breath
Amid the nearness and the silent thought of thee.

And out of these and thee,
I make a scene, a song (not fear of thee,
Nor gloom's ravines, nor bleak, nor dark — for I do not fear thee,
Nor celebrate the struggle, or contortion, or hard-tied knot),
Of the broad blessed light and perfect air, with meadows, rippling tides, and trees and flowers and grass,
And the low hum of living breeze — and in the midst God's beautiful eternal right hand,
[at last of all,
Thee, holiest minister of Heaven — thee, envoy, usherer, guide
Rich, florid, loosener of the stricture-knot call'd life,
Sweet, peaceful, welcome Death.

On the Same Picture.

Intended for first stanza of "Death's Valley."

Aye, well I know 't is ghastly to descend that valley:
Preachers, musicians, poets, painters, always render it,

Philosophs exploit—the battlefield, the ship at sea, the myriad
beds, all lands,
All, all the past have enter'd, the ancientest humanity we know,
Syria's, India's, Egypt's, Greece's, Rome's;
Till now for us under our very eyes spreading the same to-day,
Grim, ready, the same to-day, for entrance, yours and mine,
Here, here 't is limn'd.

A Thought of Columbus.

The mystery of mysteries, the crude and hurried ceaseless flame,
spontaneous, bearing on itself.
The bubble and the huge, round, concrete orb!
A breath of Deity, as thence the bulging universe unfolding!
The many issuing cycles from their precedent minute!
The eras of the soul incepting in an hour,
Haply the widest, farthest evolutions of the world and man.

Thousands and thousands of miles hence, and now four cen-
turies back,
A mortal impulse thrilling its brain cell,
Reck'd or unreck'd, the birth can no longer be postpon'd:
A phantom of the moment, mystic, stalking, sudden,
Only a silent thought, yet toppling down of more than walls of
brass or stone.
(A flutter at the darkness' edge as if old Time's and Space's
secret near revealing.)
A thought! a definite thought works out in shape.
Four hundred years roll on.

The rapid cumulus — trade, navigation, war, peace, democracy,
roll on;
The restless armies and the fleets of time following their leader
— the old camps of ages pitch'd in newer, larger areas,
The tangl'd, long-deferr'd éclaircissement of human life and
hopes boldly begins untying,
As here to-day up-grows the Western World.

(An added word yet to my song, far Discoverer, as ne'er before
sent back to son of earth —
If still thou hearest, hear me,
Voicing as now—lands, races, arts, bravas to thee,
O'er the long backward path to thee — one vast consensus,
north, south, east, west,
Soul plaudits! acclamation! reverent echoes!
One manifold, huge memory to thee! oceans and lands!
The modern world to thee and thought of thee!)

A Backward Glance o'er Travel'd Roads*

* From "November Boughs." Copyright, 1888, by WALT WHITMAN

A Backward Glance o'er Travel'd Roads

PERHAPS the best of songs heard, or of any and all true love, or life's fairest episodes, or sailors', soldiers' trying scenes on land or sea, is the *résumé* of them, or any of them, long afterwards, looking at the actualities away back past, with all their practical excitations gone. How the soul loves to float amid such reminiscences!

So here I sit gossiping in the early candle-light of old age — I and my book — casting backward glances over our travel'd road. After completing, as it were, the journey — (a varied jaunt of years, with many halts and gaps of intervals — or some lengthen'd ship-voyage, wherein more than once the last hour had apparently arrived, and we seem'd certainly going down — yet reaching port in a sufficient way through all discomfitures at last) — after completing my poems, I am curious to review them in the light of their own (at the time unconscious, or mostly unconscious) intentions, with certain unfoldings of the thirty years they seek to embody. These lines, therefore, will probably blend the weft of first

purposes and speculations, with the warp of that experience afterwards, always bringing strange developments.

Results of seven or eight stages and struggles extending through nearly thirty years, (as I nigh my three-score-and-ten I live largely on memory,) I look upon *Leaves of Grass,* now finish'd to the end of its opportunities and powers, as my definitive *carte de visite* to the coming generations of the New World,* if I may assume to say so. That I have not gain'd the acceptance of my own time, but have fallen back on fond dreams of the future — anticipations — ("still lives the song, though Regnar dies") — that from a worldly and business point of view *Leaves of Grass* has been worse than a failure—that public criticism on the book and myself as author of it yet shows mark'd anger and contempt more than anything else — ("I find a solid line of enemies to you everywhere," — letter from W. S. K., Boston, May 28, 1884) — and that solely for publishing it I have been the object of two or three pretty serious special official buffetings — is all probably no more than I ought to have expected. I had my choice when I commenc'd. I bid neither for soft eulogies, big money returns, nor the approbation of existing schools and conventions. As fulfill'd or partially fulfill'd, the best comfort of the

* When Champollion, on his death-bed, handed to the printer the revised proof of his *Egyptian Grammar,* he said gayly, "Be careful of this—it is my *carte de visite* to posterity."

whole business (after a small band of the dearest friends and upholders ever vouchsafed to man or cause—doubtless all the more faithful and uncompromising—this little phalanx!—for being so few) is that, unstopp'd and unwarp'd by any influence outside the soul within me, I have had my say entirely my own way, and put it unerringly on record—the value thereof to be decided by time.

In calculating that decision, William O'Connor and Dr. Bucke are far more peremptory than I am. Behind all else that can be said, I consider *Leaves of Grass* and its theory experimental—as, in the deepest sense, I consider our American republic itself to be, with its theory. (I think I have at least enough philosophy not to be too absolutely certain of anything, or any results.) In the second place, the volume is a *sortie*—whether to prove triumphant, and conquer its field of aim and escape and construction, nothing less than a hundred years from now can fully answer. I consider the point that I have positively gain'd a hearing, to far more than make up for any and all other lacks and withholdings. Essentially, *that* was from the first, and has remain'd throughout, the main object. Now it seems to be achiev'd, I am certainly contented to waive any otherwise momentous drawbacks, as of little account. Candidly and dispassionately reviewing all my intentions, I feel that they were creditable—and I accept the result, whatever it may be.

After continued personal ambition and effort, as a young fellow, to enter with the rest into competition for the usual rewards, business, political, literary, &c. —to take part in the great *mêlée*, both for victory's prize itself and to do some good—after years of those aims and pursuits, I found myself remaining possess'd, at the age of thirty-one to thirty-three, with a special desire and conviction. Or rather, to be quite exact, a desire that had been flitting through my previous life, or hovering on the flanks, mostly indefinite hitherto, had steadily advanced to the front, defined itself, and finally dominated everything else. This was a feeling or ambition to articulate and faithfully express in literary or poetic form, and uncompromisingly, my own physical, emotional, moral, intellectual, and æsthetic Personality, in the midst of, and tallying, the momentous spirit and facts of its immediate days, and of current America—and to exploit that Personality, identified with place and date, in a far more candid and comprehensive sense than any hitherto poem or book.

Perhaps this is in brief, or suggests, all I have sought to do. Given the nineteenth century, with the United States, and what they furnish as area and points of view, *Leaves of Grass* is, or seeks to be, simply a faithful and doubtless self-will'd record. In the midst of all, it gives one man's—the author's—identity, ardors, observations, faiths, and thoughts, color'd hardly at all with any decided color-

ing from other faiths or other identities. Plenty of songs had been sung—beautiful, matchless songs—adjusted to other lands than these—another spirit and stage of evolution; but I would sing, and leave out or put in, quite solely with reference to America and to-day. Modern science and democracy seem'd to be throwing out their challenge to poetry to put them in its statements in contradistinction to the songs and myths of the past. As I see it now (perhaps too late), I have unwittingly taken up that challenge and made an attempt at such statements—which I certainly would not assume to do now, knowing more clearly what it means.

For grounds for *Leaves of Grass,* as a poem, I abandon'd the conventional themes, which do not appear in it: none of the stock ornamentation, or choice plots of love or war, or high, exceptional personages of Old-World song; nothing, as I may say, for beauty's sake—no legend, or myth, or romance, nor euphemism, nor rhyme. But the broadest average of humanity and its identities in the now ripening nineteenth century, and especially in each of their countless examples and practical occupations in the United States to-day.

One main contrast of the ideas behind every page of my verses, compared with establish'd poems, is their different relative attitude towards God, towards the objective universe, and still more (by reflection, confession, assumption, &c.) the quite changed

attitude of the ego, the one chanting or talking, towards himself and towards his fellow-humanity. It is certainly time for America, above all, to begin this readjustment in the scope and basic point of view of verse; for everything else has changed. As I write, I see in an article on Wordsworth, in one of the current English magazines, the lines, "A few weeks ago an eminent French critic said that, owing to the special tendency to science and to its all-devouring force, poetry would cease to be read in fifty years." But I anticipate the very contrary. Only a firmer, vastly broader, new area begins to exist—nay, is already form'd—to which the poetic genius must emigrate. Whatever may have been the case in years gone by, the true use for the imaginative faculty of modern times is to give ultimate vivification to facts, to science, and to common lives, endowing them with the glows and glories and final illustriousness which belong to every real thing, and to real things only. Without that ultimate vivification—which the poet or other artist alone can give—reality would seem incomplete, and science, democracy, and life itself, finally in vain.

Few appreciate the moral revolutions, our age, which have been profounder far than the material or inventive or war-produced ones. The nineteenth century, now well towards its close (and ripening into fruit the seeds of the two preceding centuries *)

* The ferment and germination even of the United States to-day, dating back to,

—the uprisings of national masses and shiftings of boundary-lines—the historical and other prominent facts of the United States—the war of attempted Secession—the stormy rush and haste of nebulous forces—never can future years witness more excitement and din of action—never completer change of army front along the whole line, the whole civilized world. For all these new and evolutionary facts, meanings, purposes, new poetic messages, new forms and expressions, are inevitable.

My Book and I—what a period we have presumed to span! those thirty years from 1850 to '80—and America in them! Proud, proud indeed may we be, if we have cull'd enough of that period in its own spirit to worthily waft a few live breaths of it to the future!

Let me not dare, here or anywhere, for my own purposes, or any purposes, to attempt the definition of Poetry, nor answer the question what it is. Like Religion, Love, Nature, while those terms are indispensable, and we all give a sufficiently accurate meaning to them, in my opinion no definition that has ever been made sufficiently encloses the name Poetry; nor can any rule or convention ever so absolutely obtain but some great exception may arise and disregard and overturn it.

and in my opinion mainly founded on, the Elizabethan age in English history, the age of Francis Bacon and Shakspere. Indeed, when we pursue it, what growth or advent is there that does not date back, back, until lost — perhaps its most tantalizing clues lost — in the receded horizons of the past?

Also it must be carefully remember'd that first-class literature does not shine by any luminosity of its own; nor do its poems. They grow of circumstances, and are evolutionary. The actual living light is always curiously from elsewhere—follows unaccountable sources, and is lunar and relative at the best. There are, I know, certain controlling themes that seem endlessly appropriated to the poets—as war, in the past—in the Bible, religious rapture and adoration—always love, beauty, some fine plot, or pensive or other emotion. But, strange as it may sound at first, I will say there is something striking far deeper and towering far higher than those themes for the best elements of modern song.

Just as all the old imaginative works rest, after their kind, on long trains of presuppositions, often entirely unmention'd by themselves, yet supplying the most important bases of them, and without which they could have had no reason for being, so *Leaves of Grass,* before a line was written, presupposed something different from any other, and, as it stands, is the result of such presupposition. I should say, indeed, it were useless to attempt reading the book without first carefully tallying that preparatory background and quality in the mind. Think of the United States to-day—the facts of these thirty-eight or forty empires solder'd in one—sixty or seventy millions of equals, with their lives, their passions, their future—these incalculable, modern, Amer-

ican, seething multitudes around us, of which we are inseparable parts! Think, in comparison, of the petty environage and limited area of the poets of past or present Europe, no matter how great their genius. Think of the absence and ignorance in all cases hitherto, of the multitudinousness, vitality, and the unprecedented stimulants of to-day and here. It almost seems as if a poetry with cosmic and dynamic features of magnitude and limitlessness suitable to the human soul, were never possible before. It is certain that a poetry of absolute faith and equality for the use of the democratic masses never was.

In estimating first-class song, a sufficient Nationality, or, on the other hand, what may be call'd the negative and lack of it, (as in Goethe's case it sometimes seems to me), is often, if not always, the first element. One needs only a little penetration to see, at more or less removes, the material facts of their country and radius, with the coloring of the moods of humanity at the time, and its gloomy or hopeful prospects, behind all poets and each poet, and forming their birth-marks. I know very well that my *Leaves* could not possibly have emerged or been fashion'd or completed, from any other era than the latter half of the nineteenth century, nor any other land than democratic America, and from the absolute triumph of the National Union arms.

And whether my friends claim it for me or not, I know well enough, too, that in respect to pictorial

talent, dramatic situations, and especially in verbal melody and all the conventional technique of poetry, not only the divine works that to-day stand ahead in the world's reading, but dozens more, transcend (some of them immeasurably transcend) all I have done, or could do. But it seem'd to me, as the objects in Nature, the themes of æstheticism, and all special exploitations of the mind and soul, involve not only their own inherent quality, but the quality, just as inherent and important, of *their point of view,** the time had come to reflect all themes and things, old and new, in the lights thrown on them by the advent of America and democracy — to chant those themes through the utterance of one, not only the grateful and reverent legatee of the past, but the born child of the New World — to illustrate all through the genesis and ensemble of to-day; and that such illustration and ensemble are the chief demands of America's prospective imaginative literature. Not to carry out, in the approved style, some choice plot of fortune or misfortune, or fancy, or fine thoughts, or incidents, or courtesies — all of which has been done overwhelmingly and well, probably never to be excell'd — but that while in such æsthetic presentation of objects, passions, plots, thoughts, &c., our lands and days do not want, and probably will never have, anything better than they already possess from

*According to Immanuel Kant, the last essential reality, giving shape and significance to all the rest.

Walt Whitman, Aged 72
From an etching by H. D. Young from a photograph by Thomas Eakins

the bequests of the past, it still remains to be said that there is even towards all those a subjective and contemporary point of view appropriate to ourselves alone, and to our new genius and environments, differing from anything hitherto; and that such conception of current or gone-by life and art is for us the only means of their assimilation consistent with the Western world.

Indeed, and anyhow, to put it specifically, has not the time arrived when, (if it must be plainly said, for democratic America's sake, if for no other) there must imperatively come a readjustment of the whole theory and nature of Poetry? The question is important, and I may turn the argument over and repeat it: Does not the best thought of our day and Republic conceive of a birth and spirit of song superior to anything past or present? To the effectual and moral consolidation of our lands (already, as materially establish'd, the greatest factors in known history, and far, far greater through what they prelude and necessitate, and are to be in future) — to conform with and build on the concrete realities and theories of the universe furnish'd by science, and henceforth the only irrefragable basis for anything, verse included — to root both influences in the emotional and imaginative action of the modern time, and dominate all that precedes or opposes them — is not either a radical advance and step forward, or a new verteber of the best song indispensable?

The New World receives with joy the poems of the antique with European feudalism's rich fund of epics, plays, ballads — seeks not in the least to deaden or displace those voices from our ear and area — holds them indeed as indispensable studies, influences, records, comparisons. But though the dawn-dazzle of the sun of literature is in those poems for us of to-day — though perhaps the best parts of current character in nations, social groups, or any man's or woman's individuality, Old World or New, are from them — and though if I were ask'd to name the most precious bequest to current American civilization from all the hitherto ages, I am not sure but I would name those old and less old songs ferried hither from east and west — some serious words and debits remain; some acrid considerations demand a hearing. Of the great poems receiv'd from abroad and from the ages, and to-day enveloping and penetrating America, is there one that is consistent with these United States, or essentially applicable to them as they are and are to be? Is there one whose underlying basis is not a denial and insult to democracy? What a comment it forms, anyhow, on this era of literary fulfilment, with the splendid day-rise of science and resuscitation of history, that our chief religious and poetical works are not our own, nor adapted to our light, but have been furnish'd by far-back ages out of their arrière and darkness, or, at most, twilight dimness! What is there in those works that so imperiously and

scornfully dominates all our advanced civilization and culture?

Even Shakspere, who so suffuses current letters and art (which indeed have in most degrees grown out of him) belongs essentially to the buried past. Only he holds the proud distinction for certain important phases of that past, of being the loftiest of the singers life has yet given voice to. All, however, relate to and rest upon conditions, standards, politics, sociologies, ranges of belief, that have been quite eliminated from the Eastern Hemisphere, and never existed at all in the Western. As authoritative types of song they belong in America just about as much as the persons and institutes they depict. True, it may be said, the emotional, moral, and æsthetic natures of humanity have not radically changed — that in these the old poems apply to our times and all times, irrespective of date; and that they are of incalculable value as pictures of the past. I willingly make those admissions, and to their fullest extent; then advance the points herewith as of serious, even paramount importance.

I have indeed put on record elsewhere my reverence and eulogy for those never-to-be-excell'd poetic bequests, and their indescribable preciousness as heirlooms for America. Another and separate point must now be candidly stated. If I had not stood before those poems with uncover'd head, fully aware of their colossal grandeur and beauty of form and

spirit, I could not have written *Leaves of Grass.* My verdict and conclusions as illustrated in its pages are arrived at through the temper and inculcation of the old works as much as through anything else — perhaps more than through anything else. As America fully and fairly construed is the legitimate result and evolutionary outcome of the past, so I would dare to claim for my verse. Without stopping to qualify the averment, the Old World has had the poems of myths, fictions, feudalism, conquest, caste, dynastic wars, and splendid exceptional characters and affairs, which have been great; but the New World needs the poems of realities and science and of the democratic average and basic equality, which shall be greater. In the centre of all, and object of all, stands the Human Being, towards whose heroic and spiritual evolution poems and everything directly or indirectly tend, Old World or New.

Continuing the subject, my friends have more than once suggested — or may be the garrulity of advancing age is possessing me — some further embryonic facts of *Leaves of Grass,* and especially how I enter'd upon them. Dr. Bucke has, in his volume, already fully and fairly described the preparation of my poetic field, with the particular and general plowing, planting, seeding, and occupation of the ground, till everything was fertilized, rooted, and ready to start its own way for good or bad. Not

till after all this, did I attempt any serious acquaintance with poetic literature. Along in my sixteenth year I had become possessor of a stout, well-cramm'd one thousand page octavo volume (I have it yet,) containing Walter Scott's poetry entire—an inexhaustible mine and treasury of poetic forage (especially the endless forests and jungles of notes)--has been so to me for fifty years, and remains so to this day.*

Later, at intervals, summers and falls, I used to go off, sometimes for a week at a stretch, down in the country, or to Long Island's sea-shores—there, in the presence of outdoor influences, I went over thoroughly the Old and New Testaments, and absorb'd (probably to better advantage for me than in any library or indoor room—it makes such difference *where* you read,) Shakspere, Ossian, the best translated versions I could get of Homer, Eschylus, Sophocles, the old German "Nibelungen," the ancient Hindoo poems, and one or two other masterpieces, Dante's among them. As it happen'd, I read the latter mostly in an old wood. The *Iliad* (Buckley's prose version) I read first thoroughly on the penin-

* Sir Walter Scott's *Complete Poems;* especially including "Border Minstrelsy"; then "Sir Tristrem"; "Lay of the Last Minstrel"; "Ballads from the German"; "Marmion"; "Lady of the Lake"; "Vision of Don Roderick"; "Lord of the Isles"; "Rokeby"; "Bridal of Triermain"; "Field of Waterloo"; "Harold the Dauntless"; all the Dramas; various Introductions, endless interesting Notes, and Essays on Poetry, Romance, &c.

Lockhart's 1833 (or '34) edition with Scott's latest and copious revisions and annotations. (All the poems were thoroughly read by me, but the ballads of the "Border Minstrelsy" over and over again.)

sula of Orient, northeast end of Long Island, in a shelter'd hollow of rocks and sand, with the sea on each side. (I have wonder'd since why I was not overwhelm'd by those mighty masters. Likely because I read them, as described, in the full presence of Nature, under the sun, with the far-spreading landscape and vistas, or the sea rolling in.)

Toward the last I had among much else look'd over Edgar Poe's poems — of which I was not an admirer, tho' I always saw that beyond their limited range of melody (like perpetual chimes of music bells, ringing from lower *b* flat up to *g*) they were melodious expressions, and perhaps never excell'd ones, of certain pronounc'd phases of human morbidity. (The Poetic area is very spacious — has room for all — has so many mansions!) But I was repaid in Poe's prose by the idea that (at any rate for our occasions, our day) there can be no such thing as a long poem. The same thought had been haunting my mind before, but Poe's argument, though short, work'd the sum and proved it to me.

Another point had an early settlement, clearing the ground greatly. I saw, from the time my enterprise and questionings positively shaped themselves (how best can I express my own distinctive era and surroundings, America, Democracy?) that the trunk and centre whence the answer was to radiate, and to which all should return from straying however far a distance, must be an identical body and soul, a per-

sonality — which personality, after many considerations and ponderings, I deliberately settled should be myself — indeed could not be any other. I also felt strongly (whether I have shown it or not) that to the true and full estimate of the Present both the Past and the Future are main considerations.

These, however, and much more might have gone on and come to naught (almost positively would have come to naught,) if a sudden, vast, terrible, direct and indirect stimulus for new and national declamatory expression had not been given to me. It is certain, I say, that, although I had made a start before, only from the occurrence of the Secession War, and what it show'd me as by flashes of lightning, with the emotional depths it sounded and arous'd (of course, I don't mean in my own heart only, I saw it just as plainly in others, in millions) — that only from the strong flare and provocation of that war's sights and scenes the final reasons-for-being of an autochthonic and passionate song definitely came forth.

I went down to the war fields in Virginia (end of 1862), lived thenceforward in camp — saw great battles and the days and nights afterward — partook of all the fluctuations, gloom, despair, hopes again arous'd, courage evoked — death readily risk'd — *the cause,* too — along and filling those agonistic and lurid following years, 1863–'64–'65 — the real parturition years (more than 1776–'83) of this henceforth

homogeneous Union. Without those three or four years and the experiences they gave, *Leaves of Grass* would not now be existing.

But I set out with the intention also of indicating or hinting some point-characteristics which I since see (though I did not then, at least not definitely) were bases and object-urgings toward those *Leaves* from the first. The word I myself put primarily for the description of them as they stand at last, is the word Suggestiveness. I round and finish little, if anything; and could not, consistently with my scheme. The reader will always have his or her part to do, just as much as I have had mine. I seek less to state or display any theme or thought, and more to bring you, reader, into the atmosphere of the theme or thought—there to pursue your own flight. Another impetus-word is Comradeship as for all lands, and in a more commanding and acknowledg'd sense than hitherto. Other word signs would be Good Cheer, Content, and Hope.

The chief trait of any given poet is always the spirit he brings to the observation of Humanity and Nature—the mood out of which he contemplates his subjects. What kind of temper and what amount of faith report these things? Up to how recent a date is the song carried? What the equipment, and special raciness of the singer—what his tinge of coloring? The last value of artistic expressers, past

and present — Greek æsthetes, Shakspere — or in our own day Tennyson, Victor Hugo, Carlyle, Emerson — is certainly involv'd in such questions. I say the profoundest service that poems or any other writings can do for their reader is not merely to satisfy the intellect, or supply something polish'd and interesting, nor even to depict great passions, or persons or events, but to fill him with vigorous and clean manliness, religiousness, and give him *good heart* as a radical possession and habit. The educated world seems to have been growing more and more ennuyéd for ages, leaving to our time the inheritance of it all. Fortunately there is the original inexhaustible fund of buoyancy, normally resident in the race, forever eligible to be appeal'd to and relied on.

As for native American individuality, though certain to come, and on a large scale, the distinctive and ideal type of Western character (as consistent with the operative political and even money-making features of United States' humanity in the nineteenth century as chosen knights, gentlemen and warriors were the ideals of the centuries of European feudalism) it has not yet appear'd. I have allow'd the stress of my poems from beginning to end to bear upon American individuality and assist it — not only because that is a great lesson in Nature, amid all her generalizing laws, but as counterpoise to the leveling tendencies of Democracy—and for other reasons.

Defiant of ostensible literary and other conventions, I avowedly chant "the great pride of man in himself," and permit it to be more or less a *motif* of nearly all my verse. I think this pride indispensable to an American. I think it not inconsistent with obedience, humility, deference, and self-questioning.

Democracy has been so retarded and jeopardized by powerful personalities, that its first instincts are fain to clip, conform, bring in stragglers, and reduce everything to a dead level. While the ambitious thought of my song is to help the forming of a great aggregate Nation, it is, perhaps, altogether through the forming of myriads of fully develop'd and enclosing individuals. Welcome as are equality's and fraternity's doctrines and popular education, a certain liability accompanies them all, as we see. That primal and interior something in man, in his soul's abysms, coloring all, and, by exceptional fruitions, giving the last majesty to him—something continually touch'd upon and attain'd by the old poems and ballads of feudalism, and often the principal foundation of them—modern science and Democracy appear to be endangering, perhaps eliminating. But that forms an appearance only; the reality is quite different. The new influences, upon the whole, are surely preparing the way for grander individualities than ever. To-day and here personal force is behind everything, just the same. The times and depictions from the *Iliad* to Shakspere inclusive can

happily never again be realized—but the elements of courageous and lofty manhood are unchanged.

Without yielding an inch the working-man and working-woman were to be in my pages from first to last. The ranges of heroism and loftiness with which Greek and feudal poets endow'd their god-like or lordly born characters—indeed prouder and better based and with fuller ranges than those—I was to endow the democratic averages of America. I was to show that we, here and to-day, are eligible to the grandest and the best—more eligible now than any times of old were. I will also want my utterances (I said to myself before beginning) to be in spirit the poems of the morning. (They have been founded and mainly written in the sunny fore-noon and early midday of my life.) I will want them to be the poems of women entirely as much as men. I have wish'd to put the complete Union of the States in my songs without any preference or partiality whatever. Henceforth, if they live and are read, it must be just as much South as North—just as much along the Pacific as Atlantic—in the valley of the Mississippi, in Canada, up in Maine, down in Texas, and on the shores of Puget Sound.

From another point of view *Leaves of Grass* is avowedly the song of Sex and Amativeness, and even Animality—though meanings that do not usually go along with those words are behind all, and will duly emerge; and all are sought to be lifted

into a different light and atmosphere. Of this feature, intentionally palpable in a few lines, I shall only say the espousing principle of those lines so gives breath of life to my whole scheme that the bulk of the pieces might as well have been left unwritten were those lines omitted. Difficult as it will be, it has become, in my opinion, imperative to achieve a shifted attitude from superior men and women towards the thought and fact of sexuality, as an element in character, personality, the emotions, and a theme in literature. I am not going to argue the question by itself; it does not stand by itself. The vitality of it is altogether in its relations, bearings, significance—like the clef of a symphony. At last analogy the lines I allude to, and the spirit in which they are spoken, permeate all *Leaves of Grass,* and the work must stand or fall with them, as the human body and soul must remain as an entirety.

Universal as are certain facts and symptoms of communities or individuals all times, there is nothing so rare in modern conventions and poetry as their normal recognizance. Literature is always calling in the doctor for consultation and confession, and always giving evasions and swathing suppressions in place of that "heroic nudity"* on which only a genuine diagnosis of serious cases can be built. And in respect to editions of *Leaves of Grass* in time to come (if there should be such) I take occasion

* *Nineteenth Century,* July, 1883.

now to confirm those lines with the settled convictions and deliberate renewals of thirty years, and to hereby prohibit, as far as word of mine can do so, any elision of them.

Then still a purpose enclosing all, and over and beneath all. Ever since what might be call'd thought, or the budding of thought, fairly began in my youthful mind, I had had a desire to attempt some worthy record of that entire faith and acceptance ("to justify the ways of God to men" is Milton's well-known and ambitious phrase) which is the foundation of moral America. I felt it all as positively then in my young days as I do now in my old ones; to formulate a poem whose every thought or fact should directly or indirectly be or connive at an implicit belief in the wisdom, health, mystery, beauty of every process, every concrete object, every human or other existence, not only consider'd from the point of view of all, but of each.

While I cannot understand it or argue it out, I fully believe in a clue and purpose in nature, entire and several; and that invisible spiritual results, just as real and definite as the visible, eventuate all concrete life and all materialism, through Time. My book ought to emanate buoyancy and gladness legitimately enough, for it was grown out of those elements, and has been the comfort of my life since it was originally commenced.

One main genesis-motive of the *Leaves* was

my conviction (just as strong to-day as ever) that the crowning growth of the United States is to be spiritual and heroic. To help start and favor that growth—or even to call attention to it, or the need of it—is the beginning, middle, and final purpose of the poems. (In fact, when really cipher'd out and summ'd to the last, plowing up in earnest the interminable average fallows of humanity—not "good government" merely, in the common sense—is the justification and main purpose of these United States.)

Isolated advantages in any rank or grace or fortune—the direct or indirect threads of all the poetry of the past—are in my opinion distasteful to the republican genius, and offer no foundation for its fitting verse. Establish'd poems, I know, have the very great advantage of chanting the already perform'd, so full of glories, reminiscences dear to the minds of men. But my volume is a candidate for the future. "All original art," says Taine, anyhow, "is self-regulated, and no original art can be regulated from without; it carries its own counterpoise, and does not receive it from elsewhere—lives on its own blood"—a solace to my frequent bruises and sulky vanity.

As the present is perhaps mainly an attempt at personal statement or illustration, I will allow myself as further help to extract the following anecdote from a book, *Annals of Old Painters,* conn'd by me in

youth. Rubens, the Flemish painter, in one of his wanderings through the galleries of old convents, came across a singular work. After looking at it thoughtfully for a good while, and listening to the criticisms of his suite of students, he said to the latter, in answer to their questions, (as to what school the work implied or belong'd,) "I do not believe the artist, unknown and perhaps no longer living, who has given the world this legacy, ever belong'd to any school, or ever painted anything but this one picture, which is a personal affair—a piece out of a man's life."

Leaves of Grass indeed (I cannot too often reiterate) has mainly been the outcropping of my own emotional and other personal nature—an attempt, from first to last, to put *a Person,* a human being (myself, in the latter half of the nineteenth century, in America,) freely, fully and truly on record. I could not find any similar personal record in current literature that satisfied me. But it is not on *Leaves of Grass* distinctively as *literature,* or a specimen thereof, that I feel to dwell, or advance claims. No one will get at my verses who insists upon viewing them as a literary performance, or attempt at such performance, or as aiming mainly toward art or æstheticism.

I say no land or people or circumstances ever existed so needing a race of singers and poems differing from all others, and rigidly their own, as the

land and people and circumstances of our United States need such singers and poems to-day, and for the future. Still further, as long as the States continue to absorb and be dominated by the poetry of the Old World, and remain unsupplied with autochthonous song, to express, vitalize and give color to and define their material and political success, and minister to them distinctively, so long will they stop short of first-class Nationality and remain defective.

In the free evening of my day I give to you, reader, the foregoing garrulous talk, thoughts, reminiscences,

> As idly drifting down the ebb,
> Such ripples, half-caught voices, echo from the shore.

Concluding with two items for the imaginative genius of the West, when it worthily rises — First, what Herder taught to the young Goethe, that really great poetry is always (like the Homeric or Biblical canticles) the result of a national spirit, and not the privilege of a polish'd and select few; Second, that the strongest and sweetest songs yet remain to be sung.

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VARIORUM READINGS

OF

"LEAVES OF GRASS"

TOGETHER WITH FIRST DRAFTS OF CERTAIN POEMS; REJECTED PASSAGES; AND POEMS DROPPED BY THE WAY

EDITED BY

OSCAR LOVELL TRIGGS, PH.D.

PART I.—VARIORUM READINGS

PART II.—REJECTED LINES AND PASSAGES

PART III.—REJECTED POEMS

The various readings are made up by collating the original texts of the poems of *Leaves of Grass* as they appeared in the editions of 1855, 1856, 1860, 1867, 1871–2, 1876, and 1881. The notes appended to each title give the date of the poem's first publication in the central volume, the various names used to designate the poem, and the date and nature of each revision in the body of the work.

Part II

Variorum Readings

Come, Said my Soul. [See title page.]

A prefatory poem in 1876 edition, called "author's edition"; in 1881 written on title page and signed by the author.

Inscriptions. [I., p. 1.]

A group title for nine poems in the 1871–2 edition: *One's-Self I Sing, As I Ponder'd in Silence, In Cabin'd Ships at Sea, To Foreign Lands, To a Historian, For Him I Sing, When I Read the Book, Beginning my Studies, To Thee Old Cause.* In 1881 twenty-four poems were included in the group. The name was taken from a prefatory poem in the edition of 1867 called *Inscription.*

One's-Self I Sing. [I., p. 1.]

1871: in its present form and with this title. The original poem was called *Inscription* in 1867 and was reprinted in *Sands at Seventy* under the title *Small the Theme of my Chant* (see vol. II., page 311). The present poem is a variation of the 1867 *Inscription,* other details being added in 1871.

As I Ponder'd in Silence. [I., p. 1.]

1871–2, p. 7.

In Cabin'd Ships at Sea. [I., p. 2.]

1871–2, page 8.

Line 3, 1871–2: after "waves" read "In such"; discarded in 1881.

To Foreign Lands. [I., p. 4.]

1860: *To Other Lands,* page 402; 1871 with present title; transferred to *Inscriptions* in 1881.

Line 1, 1860: "I hear you have been asking for something to represent the new race, our self-poised Democracy."

Line 2: added in 1871.

To a Historian. [I., p. 4.]

1860: *Chants Democratic, No. 10,* page 181; 1867 with present title in second annex, page 31; 1871 transferred to *Inscriptions,* page 9.

The original poem read.

"HISTORIAN! you who celebrate bygones!
You have explored the outward, the surface of the races — the life that has exhibited itself,
You have treated man as the creature of politics, aggregates, rulers, and priests;
But now I also, arriving, contribute something;
I, an habitué of the Alleghanies, treat man as he is in the influences of Nature, in himself, in his own inalienable rights,
Advancing, to give the spirit and the traits of new Democratic ages, myself, personally,
(Let the future behold them all in me—Me, so puzzling and contradictory — Me, a Manhattanese, the most loving and arrogant of men;)
I do not tell the usual facts, proved by records and documents,
What I tell, (talking to every born American,) requires no further proof than he or she who will hear me, will furnish, by silently meditating alone;
I press the pulse of the life that has hitherto seldom exhibited itself, but has generally sought concealment, (the great pride of man, in himself,)
I illuminate feelings, faults, yearnings, hopes — I have come at last, no more ashamed nor afraid;
Chanter of Personality, outlining a history yet to be,
I project the ideal man, the American of the future."

Line 4 (line 5 above) 1867: "I, habitué of the Alleghanies,

treating man as he is in himself, in his own rights." Present reading in 1871.

To Thee Old Cause. [I., p. 4.]

1871, page 11.

Lines 8 and 9 added in 1881.

Line 12, 1871: read "Around the idea of thee the strange sad war revolving."

Line 14, 1871: read "With yet unknown results to come, for thrice a thousand years."

Eidolons. [I., p. 5.]

1876, in *Two Rivulets* (vol. 2) page 17; transferred to *Inscriptions* in 1881.

For Him I Sing. [I., p. 9.]

1871, page 10.

When I Read the Book. [I., p. 9.]

1867, page 268; transferred to *Inscriptions* in 1871.

For lines 5, 6, and 7, read in 1867: "As if you, O cunning Soul, did not keep your secret well!" Written in 1871 as now.

Beginning my Studies. [I., p. 9.]

1867 in the *Drum-Taps* annex, page 18. (*Drum-Taps*, 1865.) Transferred to *Inscriptions* 1871, page 11.

Line 3: "love" added 1871.

Lines 5 and 6: read in *Drum-Taps* (1865)

"I have never gone, and never wish'd to go, any farther,
But stop and loiter all my life, to sing it in extatic songs."

Written as now in 1871.

Beginners. [I., p. 10.]

1860, page 416; 1871, page 362, in a group entitled *Leaves of Grass;* transferred to *Inscriptions* in 1881.

To the States. [I., p. 10.]

1860: *Walt Whitman's Caution,* page 401; 1881 with present title and under *Inscriptions.*

On Journeys through the States. [I., p. 11.]

1860: *Chants Democratic, No. 17;* dropped from 1867 edition, but reprinted in *Passage to India;* transferred to *Inscriptions* in 1881.

For lines 1, 2, and 3 read in 1860: "Now we start hence, I with the rest, on our journeys through The States." Written in present form in 1871.

Line 5, 1860: for "we" read "I."

Line 6, 1860: for "have said" read "I have said."

After line 11, 1860: read "Promulge real things—Never forget the equality of humankind, and never forget immortality."

This was dropped in 1871.

To a Certain Cantatrice. [I., p. 11.]

1860: *To a Cantatrice,* page 401; 1867 with present title, page 238; transferred to *Inscriptions* in 1881.

Line 2, 1860: for "speaker" read "orator."

Line 3, 1860: "One who should serve the good old cause, the progress and freedom of the race, the cause of my Soul." Present reading in 1867.

Line 4 added in 1871.

Me Imperturbe. [I., p. 12.]

1860: *Chants Democratic, No. 18.* page 91; 1867 *Me Imperturbe,* page 318; transferred to *Inscriptions* in 1881.

Line 1, 1860: "Me imperturbe,
Me standing at ease in Nature." Present reading in 1867.

After line 4, 1860, read: "Me private, or public, or menial, or solitary — all these subordinate, (I am eternally equal with the best—I am not subordinate.") This sentence dropped in 1881.

Savantism [I., p. 12.]

1860, page 417; transferred to *Inscriptions* in 1881.

The Ship Starting. [I., p. 13.]

1867: *The Ship,* first published in *Drum-Taps,* 1865; 1871: *The Ship Starting,* page 27; transferred to *Inscriptions* in 1881.

Line 2, 1867: "On its breast a Ship, spreading all her sails—

an ample Ship, carrying even her moonsails." Present reading in 1881.

I Hear America Singing. [I., p. 13.]

1860: *Chants Democratic, No. 20,* page 192; 1867 *I Hear America Singing,* page 308; transferred to *Inscriptions* in 1881.

Line 1, 1860: read "American mouth-songs!" Present reading 1867.

Lines 10, 11: written as one line in 1860:

"The day what belongs to the day—At night, the party of young fellows, robust, friendly, clean-blooded, singing with melodious voices, melodious thoughts."

Present reading 1867.

After last line, 1860: read "Come! some of you! still be flooding The States with hundreds and thousands of mouth-songs, fit for The States only."

This line dropped in 1867.

What Place is Besieged ? [I., p. 14.]

1860: *Calamus, No. 31,* section 2, page 372; 1867: *What Place is Besieged,* page 158. The first part of the 1860 poem became the piece entitled in 1867 *Here Sailor* — later *What Ship Puzzled at Sea.*

Still Though the One I Sing. [I., p. 14.]

1871, page 363; transferred to *Inscriptions* in 1881.

Shut not Your Doors. [I., p. 14.]

1867: *Shut not Your Doors to me Proud Libraries;* first published in *Drum-Taps,* 1865; transferred to *Inscriptions* in 1881.

The following was the original poem:

"Shut not your doors to me, proud libraries,
For that which was lacking among you all, yet needed most, I bring;
A book I have made for your dear sake, O soldiers,
And for you, O soul of man, and you, love of comrades;

The words of my book nothing, the life of it everything;
A book separate, not link'd with the rest, nor felt by the intellect;
But you will feel every word, O Libertad! arm'd Libertad!
It shall pass by the intellect to swim the sea, the air,
With joy with you, O soul of man."

In *Passage to India* volume (1871) four lines were added:

"Through Space and Time fused in a chant, and the flowing, eternal Identity,
To Nature, encompassing these, encompassing God—to the joyous, electric All,
To the sense of Death — and accepting, exulting in Death, in its turn, the same as life,
The entrance of Man I sing."

These lines were dropped in 1881.

Poets to Come. [I., p. 15.]

1860: *Chants Democratic,* No. 14, page 186; 1867: *Poets to Come,* page 317; transferred to *Inscriptions* in 1881.

Line 1, added in 1871: "orators, singers, musicians to come."

Line 2, 1860: "Not to-day is to justify me, and Democracy, and what we are for." Present reading 1871.

Line 4, 1860: "You must justify me." Present reading 1871.

Line 5, 1871: "myself" added.

After line 4, 1860: read

"Indeed, if it were not for you, what would I be?
What is the little I have done, except to arouse you?
I depend on being realized, long hence, where the broad fat prairies spread, and thence to Oregon and California inclusive,
I expect that the Texan and the Arizonian, ages hence, will understand me,
I expect that the future Carolinian and Georgian will understand me and love me,
I expect that Kanadians, a hundred, and perhaps many hundred years from now, in winter, in the splendor of the snow and woods, or on the icy lakes, will take me with them, and permanently enjoy themselves with me.

Of to-day I know I am momentary, untouched — I am the bard of the future,
I but write one or two indicative words for the future," etc.

These lines dropped in 1867. Compare *Thoughts*, v. II., page 227.

To You. [I., p. 15.]

1860, page 403; transferred to *Inscriptions* in 1881.

Thou Reader. [I., p. 15.]

1881: written for *Inscriptions*.

Starting from Paumanok. [I., p. 16.]

The introductory poem of 1860 with the title of *Proto-Leaf*, pages 5–22; 1867: *Starting from Paumanok*, pages 7–22. In 1860 the stanzas are numbered 1 to 65. In 1867 the poem is divided into sections (1 to 20) and stanzas (1 to 65); the main revision made for the 1867 edition, but some changes in 1881.

§ 1. [p. 16.]

In 1860 the first stanza reads:

"FREE, fresh, savage,
Fluent, luxuriant, self-content, fond of persons and places,
Fond of fish-shape Paumanok, where I was born,
Fond of the sea — lusty-begotten and various,
Boy of the Mannahatta, the city of ships, my city,
Or raised inland, or of the south savannas,
Or full-breath'd on Californian air, or Texan or Cuban air,
Tallying, vocalizing all — resounding Niagara — resounding Missouri,
Or rude in my home in Kanuck woods,
Or wandering and hunting, my drink water, my diet meat,
Or withdrawn to muse and meditate in some deep recess,
Far from the clank of crowds, an interval passing, rapt and happy,
Stars, vapor, snow, the hills, rocks, the Fifth Month flowers, my amaze, my love,
Aware of the buffalo, the peace-herds, the bull, strong-breasted and hairy,
Aware of the mocking-bird of the wilds at daybreak,
Solitary, singing in the west, I strike up for a new world."

In 1867 this stanza had its present form, except line 4, which read after Mannahatta, "city of ships"; and line 11, which read "earths" for "earth." Present reading in 1871.

§ 2. [p. 17.]

Line 1, 1860: after "time" read "the Soul, your-self, the present and future lands"; 1867: drop "Soul." Present reading 1871.

Lines 8 and 9 printed 1860:

"See, revolving,
The globe—the ancestor-continents, away, grouped together," etc.

1860: line 21 begins with "And."

§ 3. [p. 18.]

Line 1, 1860: for "conquerors" read "masters." Present reading 1867.

Stanza 2, 1860: read

"Chants of the prairies,
Chants of the long-running Mississippi,
Chants of Ohio, Indiana, Illinois, Wisconsin, Iowa, and Minnesota,
Inland chants—chants of Kanzas,
Chants away down to Mexico, and up north to Oregon—Kanadian chants,
Chants of teeming and turbulent cities—chants of mechanics,
Yankee chants—Pennsylvanian chants—chants of Kentucky and Tennessee,
Chants of dim-lit mines—chants of mountain-tops,
Chants of sailors—chants of the Eastern Sea and the Western Sea,
Chants of the Mannahatta, the place of my dearest love, the place surrounded by hurried and sparkling currents,
Health chants—joy chants—robust chants of young men,
Chants inclusive—wide reverberating chants,
Chants of the Many In One."

Present reading in 1867.

Following section 3, in 1860: read

"In the Year 80 of the States,
My tongue, every atom of my blood, formed from this soil, this air,
Born here of parents born here,
From parents the same, and their parents' parents the same,
I, now thirty-six years old, in perfect health, begin,
Hoping to cease not till death.

Creeds and schools in abeyance,
Retiring back a while, sufficed at what they are, but never forgotten,
With accumulations, now coming forward in front,
Arrived again, I harbor, for good or bad—I permit to speak,
Nature, without check, with original energy."

This section, except lines 1 and 8 and part of line 9, was transferred to *Song of Myself*, section 1, in 1881.

§ 4. [p. 18.]

Line 1, 1860: read "Take my leaves America!"; the rest of line added in 1867.

§ 5. [p. 19.]

Line 6, 1860: read "I" before "own"; "(moving awhile among it)" added in 1867.

Line 7, 1860: read "I think" for "think."

Line 8, 1860: read "I regard" for "regarding"; "then dismissing it" added in 1867.

Line 9, 1860: read "Then take my place for good with my own day and race here." Present reading in 1867.

Line 15, 1860: read "the mistress" for "my mistress."

§ 6. [p. 19.]

1860: after line 7 read "And I will make a song of the organic bargains of These States—And a shrill song of curses on him who would dissever the Union."

Dropped 1867.

Lines 10–13 added 1867.

1860 a line added after line 17:

"And sexual organs and acts! do you concentrate in me—For I

am determined to tell you with courageous clear voice, to prove you illustrious."

This line was transferred in 1871 to section 12; see stanza 4, line 5.

§ 7. [p. 21.]

Line 2, 1860: after "people" read "en-masse"; dropped 1871.

Line 6: "and my nation is" added in 1867.

Line 7, 1860: read "earth" for "land." Present reading 1867.

Line 8, 1860: read "I too go to the wars" for "I descend into the arena." Present reading 1871.

Line 9, 1860: read "thereof, the conqueror's" for "there, the winner's pealing." Present reading in 1867 and 1871.

Line 10: "who knows" added in 1867.

Lines 13 and 14: "yet" added in 1867.

Line 16, 1860: read "I specifically announce" for "I say." Present reading 1867.

Lines 18 and 19 added 1867.

§ 8. [p. 22.]

Line 3, 1860: read "materials" for "politics." Present reading 1867.

§ 9. [p. 22.]

Line 2, 1860: read "comrade" for "camerado." Present reading 1867.

Line 3, 1860: read "Mon cher!" for "Dear son." Present reading 1867.

Line 4, 1860: "Proceed, comrade." Present reading 1867.

§ 10. [p. 23.]

Stanza 1, 1860: the stanza read "O, I see the following poems are indeed to drop in the earth the germs of a greater Religion." Present reading 1867, but "solely" added in 1871.

Line 6: "own, the unseen and the seen," added in 1867.

After line 8, 1860: read "wondrous interplay between the seen and unseen." Dropped in 1867 (in part transferred to line 26).

After line 9, 1860: read "Extasy everywhere touching and thrilling me." Dropped 1867.

Line 12, 1860: read "Not he, adhesive, kissing me so long with his daily kiss." Present reading 1867.

Line 14, 1860: read "to the spiritual world" for "and all the spiritual world." Present reading 1881.

After line 14, 1860: read "And to the identities of the Gods, my unknown lovers." Dropped 1881.

Line 15, 1860: read "such" after "suggesting." Present reading in 1867.

Line 16, 1860:

"O such themes! Equalities!
O amazement of things! O divine average!"

Present reading 1881.

Lines 17 and 18, 1860: began "O warbling" and "O strain." Present reading in 1881.

Line 19, 1860: read "I add" for "add." Present reading 1881.

§ 12. [p. 24.]

Line 4, 1860: read "the earth" for "earth."

Line 6: "outlaw'd" added in 1867.

Line 8, 1860: read "Namely to earn," etc.; for "whatever" read "what."

Line 11, transferred from section 6.

Line 12, 1860: read "And I will show there is no imperfection in male or female, or in the earth, or in the present—and can be none in the future." Present reading in 1867.

Line 15, 1860: read "no one thing in the universe is inferior to another thing" for "time and events are compact." Present reading in 1867.

Line 18, 1860: read "But I will make leaves, poems, poemets, songs, says, thoughts, with reference to ensemble." Present reading 1881.

§ 14. [p. 27.]

After line 4, 1860: read "Toward the President, the Congress, the diverse Governors, the new Judiciary,

Live words—words to the lands."

The first of these lines dropped in 1867; the second given its present reading in 1881.

The first lines of third stanza, 1860 read

"O the lands!
Lands scorning invaders! Interlinked, food-yielding lands!
Land of coal and iron! Land of gold! Lands of cotton, sugar, rice!
Odorous and sunny land! Floridian land!
Land of the spinal river, the Mississippi! Land of the Alleghanies! Ohio's land!
Land of wheat, beef, pork! Land of wool and hemp! Land of the potato, the apple, and the grape!
Land of the pastoral plains, the grass-fields of the world! Land of those sweet-aired interminable plateaus! Land there of the herd, the garden, the healthy house of adobie! Land there of rapt thought, and of the realization of the stars! Land of simple, holy, untamed lives!" etc.

Present reading in 1867.

Line 12: "eastern" added in 1867.

Line 15, 1860: read "Land of many oceans" for "Land of the ocean shores." Present reading in 1867.

Line 17, 1860: read "the passionate lovers" for "the passionate ones." Present reading 1867.

Line 22, 1860: read "O I cannot be discharged from you" for "O I at any rate," etc. Present reading in 1867.

Line 23 added in 1867.

Line 27, 1860: read "many towns" for "every town." Present reading in 1867.

Line 35, 1860: "Yet a child of the North—yet Kanadian," etc. Present reading in 1867.

Line 39, "and equal" added in 1867.

§ 15. [p. 29.]

1860: after line 2 read "Of all the men of the earth, I only can unloose you and toughen you." Dropped in 1881.

§ 17. [p. 30.]

Line 1, 1860: read "O expanding and swift! O henceforth."

Present reading in 1881.

Line 4, "with new contests" added in 1867.

Line 5, 1860: read "These! These," etc. Present reading in 1867.

§ 18. [p. 31.]

Line 5, 1860: read "Kanzas" for "Kaw." Present reading in 1881.

Line 6, 1860: read "old and new cities" for "cities"; "and" before "ceaseless." Present reading in 1867.

After line 6, 1860: read "See the populace, millions upon millions, handsome, tall, muscular, both sexes, clothed in easy and dignified clothes — teaching, commanding, marrying, generating, equally electing and elective." Dropped in 1867.

Line 7, added 1867: "stretching across the Continent, from the Western Sea to Manhattan." Present reading in 1881.

Line 8 added in 1867.

§ 19. [p. 32.]

Line 1, 1860: read "O my comrade!" for "O camerado close." Present reading in 1867.

After line 1, 1860: read

"O power, liberty, eternity at last!
O to be relieved of distinctions! to make as much of vices as virtues!
O to level occupations and the sexes! O to bring all to common ground! O adhesiveness!
O the pensive aching to be together—you know not why, and I know not why."

Dropped in 1867.

Line 6, 1860: read "O haste" for "O to haste" in both places.

Song of Myself. [I., p. 33.]

The introductory poem of the 1855 edition, pages 14–56, without title; 1856: *A Poem of Walt Whitman, an American,* pages 5–102; 1860: *Walt Whitman,* pages 23–104, preceded by *Proto-Leaf,* stanzas numbered (1 to 372); 1867: *Walt Whitman,* pages 23–94, with numbered sections (1 to 52) and stanzas (1 to

366); 1881: *Song of Myself,* with numbered sections (1 to 52). In 1855 the portrait of Whitman in workman's clothes was used as a frontispiece; in 1876 this portrait faced the poem *Walt Whitman,* and so remained in later editions.

§ 1. [p. 33.]

Line 1: "and sing myself" added in 1881.

Stanzas 3 and 4: transposed in 1881 from *Starting from Paumanok.*

Compare early manuscript reading of lines in this section:

"I am your voice — It was tied in you — In me it begins to talk.
I celebrate myself to celebrate every man and woman alive;
I loosen the tongue that was tied in them,
It begins to talk out of my mouth."

"I celebrate myself to celebrate you:
I say the same word for every man and woman alive.
And I say that the soul is not greater than the body,
And I say that the body is not greater than the soul."

§ 2. [p. 33.]

Line 9, 1855: "ripples, and buzzed whispers." Present reading 1856.

Line 12, 1855: After "voice" "words" repeated. Dropped 1881.

Early manuscript reading of the thought of this section:

"I call back blunderers;
I give strong meat in place of panada;
I expose what ties loads on the soul.
Are you so poor that you are always miserly, Priests?
Will you prize a round trifle like a saucer, done in red and yellow paint?

I offer men no painted saucer — I make every one a present of the sun;
I have plenty more — I have millions of suns left."

§ 3. [p. 35.]

Line 9: "always sex" added in 1856.

Lines 23 and 24, 1855: read

Variorum Readings

"As God comes a loving bed-fellow and sleeps at my side all night and close on the peep of the day,
And leaves for me baskets covered with white towels bulging the house with their plenty."

1856:

"As the hugging and loving Bed-fellow sleeps at my side through the night, and withdraws at the peep of the day,
And leaves for me baskets covered with white towels, swelling the house with their plenty."

Present reading in 1867.

Line 27, 1867: read "show me a cent" for "show me to a cent"; 1881: "show to me a cent"; the original 1855 reading in 1888.

Line 28, 1855: read "contents" for "value" in both places. Present reading in 1881.

Early manuscript reading of lines of this section:

"I ask nobody's faith . . . I am very little concerned about that.
You doubt not the east and the west,
You doubt not your desires or your fingernails,
You doubt not metal or acid or steam. . . .

Do I not prove myself?
I but show a scarlet tomato, or a sprig of parsley, or a paving stone or some seaweed,
All acknowledge and admire — Savans and Synods as much as the rest.

I meet not one heretic or unbeliever,
Could I do as well with the love of the pulpit? the whole or any part of it?

Whatever I say of myself you shall apply to yourself,
If you do not it were time lost listening to me.

I think there will never be any more heaven or hell than there is now,
Nor any more youth nor age than there is now,
Nor any more inception than there is now,
Nor any more perfection than there is now."

§ 4. [p. 37.]

Line 2, 1855: read "of the ward" and "of the nation." Present reading in 1860.

Line 3, 1855: read "news" for "dates."

Line 4, 1855: after "looks" read "business," 1856 changed to "work." Dropped in 1867.

Line 7 added in 1867.

Line 8, 1855: read "They" for "These." Present reading in 1860.

Line 12: "or" added in 1860.

Line 13, 1855: read "Looks with its sidecurved head" for "Looking with side-curved head." Present reading in 1860.

§ 5. [p. 38.]

Line 6, 1855: read "I mind how we lay in June" for "I mind how once we lay." Present reading in 1860.

Line 7: "How" added in 1860.

Lines 10–12, 1855:

"Swiftly arose and spread around me the peace and joy and knowledge that pass all the art and argument of the earth;
And I know that the hand of God is the elderhand of my own,
And I know that the spirit of God is the eldest brother of my own."

Present reading of line 10 in 1867; of lines 11 and 12 in 1856.

Line 17, 1855: read "And mossy scabs of the wormfence, and heaped stones, and elder and mullen and pokeweed." Present reading in 1881.

§ 6. [p. 39.]

Line 5, 1855: read "dropped" for "dropt"; the latter spelling in 1867. Simple changes in spelling are recorded here only occasionally.

Line 16, 1855: after "people" read "and from women." This clause dropped in 1881.

Line 31, 1855: read "and nothing."

§ 7. [p. 40.]

Line 10, 1855: read "all that have" for "those that have." Present reading 1856.

Walt Whitman, 1890
From a photograph by F. Gutekunst, Philadelphia

1855: first line of stanza 5 read "Who need be afraid of the merge?" Dropped 1867.

Line 17, 1855: read "can never be" for "cannot be." Present reading 1867.

§ 8. [p. 41.]

Line 6, 1855: read "It is so — I witnessed the corpse — there the pistol had fallen." Present reading 1867.

Compare an early manuscript reading of this line:

"The suicide went to a lonesome place with a pistol and killed himself,
I came that way and stumbled upon him."

Line 7, 1855: read "The blab of the pave — the tires of carts and sluff of bootsoles and talk of the promenaders." Present reading 1860 and 1881.

Line 9, 1855: read "The carnival of sleighs, the clinking and shouted jokes and pelts of snowballs." Present reading 1856.

After line 14, 1855: read "The souls moving along — are they invisible while the least atom of the stones is visible?" 1856: read "while the least of the stones is visible." Dropped in 1867.

Line 15, 1855: read "who fall on the flags." Present reading 1856.

Line 19, 1855: read "I mind them or the resonance of them — I come again and again"; 1856: read "I come and I depart"; "or the show" added in 1860.

§ 10. [p. 43.]

Line 5, 1855: read "soundly" before "falling." Dropped 1867.

Line 6, 1855: read "under her three skysails" for "under her skysails." Present reading in 1871.

Line 12, 1855: read "sat near by" for "sat near." Present reading in 1856.

Line 13, 1855: read new line after "neck"—"One hand resting on his rifle—the other hand held firmly the wrist of the red girl." Present reading in 1867.

§ 11. [p. 44.]

Line 16, 1855: read "swell" for "bulge." Present reading in 1856.

§ 12. [p. 45.]

Line 7, 1855: read "roll" for "swing." Present reading in 1867.

§ 13. [p. 46.]

Line 2, 1855: read "huge" for "long." "Huge" dropped in 1867; "long" added in 1881.

Line 9, 1855: the line ended with "bending"; the rest of line 9 and line 10 added in 1881.

Line 11, 1855: read first part of line "Oxen that rattle the yoke or halt in the shade." Present reading in 1867.

Line 16, 1855: read "red yellow and white."

Line 17, 1855; read "the green."

Line 19, 1855: read "And the mockingbird in the swamp," etc. Present reading in 1867.

Early manuscript readings of lines in this section:

"All tends to the soul,
As materials so the soul,
As procreation, so the soul—if procreation is impure, all is impure.

As the shadow concurs with the body and comes not unless of the body, so the soul concurs with the body and comes not unless of the body,
As materials are so the soul,
As experiences, childhood, maturity, suffering, so the soul,
As craft, lies, thefts, adulteries, sarcasm, greed, denial, avarice, hatred, gluttony, so the soul,
As the types set up by the printers are faithfully returned by their impression, what they are for, so a man's life and a woman's life is returned in the soul before death and interminably after death."

"And to me each minute of the night and day is vital and visible,

And I say the stars are not echoes,
And I perceive that the sedgy weed has refreshing odors;
And potatoes and milk afford a dinner of state,
And I guess the chipping bird sings as well as I, although she never learned the gamut;
And to shake my friendly right hand, governors and millionaires shall stand all day waiting their turns.

And to me each acre of the land and sea exhibits marvellous pictures;
They fill the worm-fence and lie on the heaped stones, and are hooked to the elder and poke weed;
And to me the cow crunching with depressed head is a statue perfect and plumb."

§ 14. [p. 47.]

Line 3, 1855: read "I listen closer" for "listening close"; 1856: "I listen close." Present reading in 1881.

Line 4, 1855: read "I find" for "find"; "November" for "wintry." Present reading in 1860.

Line 13, 1855: read "of the wielders" and "of the drivers." Present reading in 1860.

Line 15, 1855: read "What is commonest and cheapest and nearest and easiest is Me."

§ 15. [p. 48.]

Line 9, 1855: read "of a Sunday" for "as he walks on a First-day loafe." Present reading in 1860.

Line 13, 1855: read "his eyes get blurred" for "while his eyes blur," etc. Present reading in 1860.

Line 14, 1855: read "anatomists" for "surgeons." Present reading in 1867.

Line 16, 1855: read "stand" for "auction stand." "Auction" added in 1871.

Line 21, 1855: read "and takes his position and levels." Present reading in 1856.

Line 23: "as" added in 1860.

After line 26, 1855: read

"The reformer ascends the platform, he spouts with his mouth and nose,

The company returns from its excursion, the darkey brings up the rear and bears the well-riddled target."

Dropped in 1867.

Line 29: "as" added in 1867.

Line 30: "while" added in 1860.

Line 31, 1855: read "a week ago she bore her first child." Present reading in 1860.

After line 32, 1855: read "The nine months' gone is in the parturition chamber, her faintness and pains are advancing." Dropped in 1881.

Line 33, 1855: read "red" for "blue." Present reading in 1881.

Line 37: "the race is begun" added in 1867.

Line 38, 1855: "watches his drove, he sings" for "watching his drove sings," etc. Present reading in 1860.

Line 39, 1855: read "The camera and plate are prepared, the lady must sit for her daguerreotype." Dropped in 1881.

Line 45, 1855: read "holds a cabinet council, he is," etc. Present reading in 1860.

Line 46, 1855: read "five friendly matrons" for "three matrons stately and friendly." Present reading in 1867.

Line 49: "as" added in 1860.

Line 52, 1855: read "July" for "Seventh-month." Present reading in 1860.

Line 56, 1855: read "the flatboatmen."

Line 57, 1855: read "The coon-seekers go now," etc.

Line 58, 1855: read "the torches."

Line 60, 1855: read "abode," a misprint for "adobe" (1856).

Line 64, 1855: read "And these one and all," etc. "One and all" dropped in 1881.

Line 66: added in 1881.

§ 16. [p. 52.]

Line 5, 1855: read "one of the great nation, the nation of many nations," etc. Present reading in 1881.

Line 6: "down by the Oconee I live" added in 1867.

Line 8: "a Louisianian or Georgian" added in 1867.

Line 9, 1855: read "a Hoosier, a Badger, a Buckeye." Present reading in 1856.

After line 9, 1855: read "A Louisianian or Georgian, a poke-easy from sandhills and pines." Dropped in 1867.

Line 16: "yet" added in 1860.

Line 17, 1855: "of every hue and trade and rank, of every caste and religion"; 1856: "of every hue, trade, rank, of every caste and religion"; 1860: "of every hue, trade, rank, caste and religion." Present reading in 1867.

After line 17, 1855: read "Not merely of the New World but of Africa, Europe or Asia — a wandering savage." Dropped in 1867.

Lines 18 and 19, 1855: read

"A farmer, mechanic, or artist — a gentleman, sailor, lover, or quaker,
A prisoner, fancy-man, rowdy, lawyer, physician, or priest."

The first line in 1856 read:

"A farmer, mechanic, artist, gentleman, sailor, lover, quaker."

Present reading of both lines in 1867.

Line 21, 1855: read "And breath" for "Breathe."

Line 24, 1855: read "The suns I see and the suns I cannot see," etc. Present reading in 1881.

§ 17. [p. 54.]

Line 1: "really" added in 1881.

After line 2, 1855: read "If they do not enclose everything they are next to nothing." Dropped in 1867.

§ 18. [p. 54.]

Lines 1 and 2, appearing as here printed in 1867 (except for "marches" read "great marches") are reduced from three stanzas of 1855 edition:

"This is the breath of laws and songs and behaviour,
This is the tasteless water of souls, this is the true sustenance,
It is for the illiterate, it is for the judges of the supreme court, it is for the federal capitol and the state capitols,

It is for the admirable communes of literary men (1856, '60: literats) and composers and singers and lecturers and engineers and savans,
It is for the endless races of working people (1856, '60: workpeople) and farmers and seamen.
This is the trill of a thousand clear cornets and scream of the octave flute and strike of triangles.
I play not a march (1860: not here marches) for victors only, I play great marches for conquered and slain persons."

In 1860 the first line read:

"This is the breath for America, because it is my breath,
This is for laws, songs, behavior."

Lines 5 and 6, 1855: read "I sound triumphal drums for the dead—I fling through my embouchures the loudest and gayest music to them"; 1856: read "blow" for "fling"; "my" for "the"; 1860: read "beat" for "sound." Present reading in 1867.

Line 7, 1855: read "those" for "to those."

§ 19. [p. 55.]

Line 1, 1855: read "This is the meal pleasantly set — this is the meat and drink for natural hunger." Present reading in 1871.

Line 4, 1855: read "and" between nouns.

Line 12, 1855: read "April rain has" for "Fourth-month showers have." Present reading in 1860.

Line 14, 1855: read "or the early redstart" for "does the early redstart." Present reading in 1856.

§ 20. [p. 56.]

Line 3, 1855: read "and what" for "what."

After line 7, 1855: read "That life is a suck and a sell, and nothing remains at the end but threadbare crape and tears." Dropped in 1881.

Line 9, 1855: read "cock" for "wear." Present reading in 1867.

Line 10, 1855: read "Shall I pray? Shall I venerate and be ceremonious?" Present reading in 1860.

Lines 11 and 12, 1855: read

"I have pried through the strata and analyzed to a hair,
And counselled with doctors and calculated close and found no
sweeter fat than sticks to my own bones."

The "ands" dropped in 1856. Present reading in 1860.

Line 15, 1855: read "And I know" for "I know." Present reading 1881.

Line 18, 1855: read "And I know" for "I know." "And" dropped in 1856.

§ 21. [p. 58.]

Line 7, 1855: read "I chant the new chant of dilation or pride." Present reading in 1856.

After last stanza of this section, 1855: read

"Thruster holding me tight and that I hold tight!
We hurt each other as the bridegroom and the bride hurt each
other."

Dropped in 1867.

Early manuscript reading of lines in this section:

"Night of south winds—night of the large few stars!
Still slumberous night—mad, naked summer night!

Smile, O voluptuous procreant earth!
Earth of the nodding and liquid trees!
Earth of the mountains, misty-top't!
Earth of departed sunset—Earth of shine and dark, mottling the
tide of the river!
Earth of the vitreous fall of the full moon just tinged with blue!
Earth of the limpid gray of clouds purer and clearer for my sake!
Earth of far arms—rich, apple-blossomed earth!
Smile, for your lover comes!

Spread round me earth! Spread with your curtained hours;
Take me as many a time you 've taken;
Till springing up in . . .

Prodigal, you have given me love;
Sustenance, happiness, health have given;

Therefore, I to you give love;
O, unspeakable, passionate love!"

§ 22. [p. 59.]

Line 9, 1855: read "Sea of the brine of life!
Sea of unshovelled and always ready graves!"

Present reading in 1881.
Line 12: "I" added in 1867.
1855: before line 16 read:

"I am the poet of common sense and of the demonstrable and of immortality."

Dropped in 1867.
Line 16, 1855: read "And am not" for "I am not."
After line 16, 1855: read

"Washes and razors for foofoos — for me freckles and a bristling beard."

Dropped in 1881.
Lines 17 and 18 in an early manuscript read:

"What babble is this about virtue . . . . .
I tell you I love all — I love what you call vice just the same as I love virtue."

Line 23, 1855: read

"I step up to say that what we do is right and what we affirm is right—and some is only the ore of right.
Witnesses of us, one side a balance," etc.

Present reading in 1867.

§ 23. [p. 60.]

Line 2, 1855: read "a word" for "the word."
Present reading in 1867.
Line 4, 1855: read

"One time as good as another, here or henceforward it is all the same to me."

Present reading in 1867.
Lines 5 and 6 added in 1867; read "wonder I love" for "wonder."

Line 7, 1855: read "A word of reality."
Present reading in 1867.
Line 11, 1855: read "or chemist" for "this the chemist."
Present reading in 1856.
Line 13, 1855: read "and" after "geologist."
Lines 14 and following, 1855: read

"Gentlemen I receive you, and attach and clasp hands with you,
The facts are useful and real—they are not my dwelling—I enter by them to an area of the dwelling,
I am less the reminder of property or qualities, and more the reminder of life,
And go on the square for my own sake and for others' sakes,
And make short account," etc.

Present reading in 1867.
Early manuscript reading of lines in this passage:

"I am the poet of Reality,
And I say the stars are not echoes,
And I say that space is no apparition;
But all the things seen or demonstrated are so;
Witnesses and albic dawns of things equally great, yet not seen.

I announce myself the Poet of Materials and exact demonstration;
Say that Materials are just as eternal as growth, the semen of God that swims the entire creation.

Hurrah for Positive Science!
Bring honey-clover and branches of lilac!
These are the Philosophers of Nature,
Every one admirable and serene,
Traveling, sailing, measuring space,
Botanizing, dissecting, or making machines."

§ 24. [p. 62.]

Line 1, 1855: read "Walt Whitman, an American, one of the roughs, a kosmos"; 1867: read "Walt Whitman am I, of mighty Manhattan the son." In 1871: added "a kosmos" after "I." Present reading in 1881.

After line 8, 1855: read "And whatever I do or say I also return." Dropped in 1867.

Line 13: "prisoners and" added in 1881.

After line 13, 1855: read "Voices of prostitutes and of deformed persons." Dropped in 1881.

Lines 18 and 19, 1855: read

"Of the trivial and flat and foolish and despised,
Of fog in the air and beetles rolling balls of dung."

Present reading in 1856, except "deformed" added in 1881.

Line 29, 1855: read "is aroma"; "is" dropped in 1860.

Line 30, 1855: read "This head is more than churches or bibles or creeds." Present reading in 1860.

Line 31, 1855: read "If I worship any particular thing it shall be some of the spread of my body." Present reading in 1867.

Lines 33 and 34, 1855: read "Shaded ledges and rests, firm masculine coulter, it shall be you." Present reading in 1860.

Line 40, 1855: read "head and beard and brawn." Present reading in 1856.

Line 52, 1855: read

"To walk up my stoop is unaccountable — I pause to consider if
it really be,
That I eat and drink is spectacle enough for the great authors and
schools."

Present reading of first line in 1860; second line dropped in 1867.

§ 25. [p. 65.]

Line 4: "O" added in 1860.

Line 9, 1855: read "understand" for "contain." Present reading in 1867.

Line 11, 1855: read "Do you not know how the buds beneath are folded?" Present reading in 1867.

Line 15: "all" added in 1881.

Line 17, 1855: read "The best I am" for "what I really am." Present reading in 1867.

Line 19, 1855: read "I crowd your noisiest talk by looking toward you"; 1860: read "sleekest talk," "simply looking." Present reading in 1867.

Line 22, 1855: read "With the hush of my lips I confound the topmost skeptic." Present reading in 1867.

§ 26. [p. 66.]

Stanza 1, 1855: read

"I think I will do nothing for a long time but listen,
And accrue what I hear into myself — and let sounds contribute toward me."

Present reading in 1881.

Lines 4 and 5, 1855: read

"I hear the sound of the human voice — a sound I love.
I hear all sounds as they are tuned to their uses," etc.

Present reading of first line in 1856; of second in 1860.

Line 7, 1855: read after "like them" — "the recitative of fish-pedlars and fruit pedlars." Dropped in 1867.

Line 9, 1855: read "shaky" for "pallid." Present reading in 1867.

Line 13, 1855: read "The slow-march played at night at the head of the association." Present reading in 1860.

Lines 15–17, 1855: read

"I hear the violincello or man's heart's complaint,
And hear the keyed cornet or else the echo of sunset."

Present reading of first line in 1867; of second in 1856.

Line 19, 1855: read "this indeed is music!" Present reading in 1860.

Lines 22 and following, 1855: read

"I hear the trained soprano — she convulses me like the climax of my love-grip;
The orchestra whirls me wider than Uranus flies,
It wrenches unnamable ardors from my breast,
It throbs me to gulps of the farthest down horror,
It sails me — I dab mine bare feet — they are licked by the indolent waves,
I am exposed — cut by bitter and poisoned hail,
Steeped amid honeyed morphine — my windpipe squeezed in the fakes of death,

Let up again to feel the puzzle of puzzles,
And that we call Being."

1856: line 2 read "The orchestra wrenches such ardors from me, I did not know I possessed them."
1860: "at length" added to line 7.
1867: line 1 read "I hear the trained soprano — (what work, with hers is this?); to line 4 was added "I lose my breath."
1881: "exposed" dropped from line 6; and present reading.

Early manuscript readings of lines in this section:

"A soprano heard at intervals over the immense waves,
Audible these from the underlying chorus,
Occupants and joyous vibraters of space.

"Never fails the combination,
An underlying chorus, occupant and joyous vibrater of space.
A clear transparent base that lusciously shudders the universe,
A tenor strong and ascending, with glad notes of morning —
with power and health."

§ 28. [p. 68.]
Early manuscript reading of lines in this section:

"My hand will not hurt what it holds and yet will devour it,
It must remain perfect before me though I enclose and divide it.

Only one minute, only two or three sheathed touches,
Yet they gather all of me and my spirit into a knot,
They hold us long enough there to show us what we can be,
And that our flesh, and even a part of our flesh, seems more than senses and life.

What has become of my senses?
Touch has jolted down all of them but feeling;
He pleases the rest so every one would swap off and go with him,
Or else she will abdicate and nibble at the edges of me."

§ 29. [p. 69.]
The following are early manuscript readings of this section:

"You villain touch! What are you doing?
Unloose me, the breath is leaving my throat;
Open your floodgates! You are too much for me.

Grip'd wrestler! do you keep the heaviest pull for the last?
Must you bite with your teeth at parting?

Will you struggle worst? I plunge you from the threshold.

Does it make you ache so to leave me!

Take what you like, I can resist you;
Take the tears of my soul if that is what you are after.

Pass to some one else;
Little as your mouth, it has drained me dry of my strength."

"It is no miracle now that we are to live always.

Touch is the miracle!
What is it to be lost, or change our dresses, or sleep long, when . . .

A minute, a touch and a drop of us can launch immortality;
Little henceforth are proof and argument needful,
Eternity has no time for death, each inch of existence is so . . .
And that to pass existence is supreme over all, and what we thought death is but life brought to a firmer parturition."

§ 30. [p. 70.]

Line 15, 1855: read "every one" for "one and all." Present reading in 1881.

Early manuscript reading of lines in this section:

"There can be nothing small or useless in the universe;
The insignificant is as big as the noble;
What is less than a touch?

All truths wait in all places,
They wait with inclined heads and arms folded over their breasts;
They neither urge their own birth nor resist it;

They do not need the obstetric forceps of the surgeon;
They enclose to those who ever fetches the warmth of the light
and the moisture of rain.

Logic and sermons never convince;
The dew of the night drives deeper into the soul.

A test of anything!
It proves itself to the experience and senses of men and women!
Bring it to folk and you will see whether they doubt;
They do not doubt contact or hunger or love;
They do not doubt iron or steam;
We do not doubt the mystery of life;
We do not doubt the east and the west;
We do not doubt sight."

§ 31. [p. 70.]

1855: read after line 7 "And I could come every afternoon of my life to look at the farmer's girl boiling her iron tea-kettle and baking shortcake." Dropped in 1881.

Line 8, 1855: the nouns connected by "and"—dropped in 1856.

Line 11, 1855: read "close" for "back." Present reading in 1881.

Early manuscript reading of lines in this section:

"The crowds naked in the bath,
Can your sight behold them as with oyster's eyes?
Do you take the attraction of gravity for nothing?
Does the negress bear no children?
Are they never handsome? Do they not thrive?
Will cabinet officers become blue or yellow from excessive gin?
Shall I receive the great things of the spirit on easier terms than
I do a note of hand?

Who examines the philosophies in the market less than a basket
of peaches or barrels of salt fish?
Who accepts chemistry on tradition?
The light picks out a bishop or pope no more than the rest.
A mouse is miracle enough to stagger billions of infidels."

§ 32. [p. 71.]

Line 1, 1855: read "live awhile with the animals." Present reading in 1856.

Line 2, 1855: read "I stand and look at them sometimes half the day long." 1860: "I stand and look at them sometimes an hour at a stretch." Present reading in 1867.

Line 8: read "industrious" for "unhappy." Present reading in 1881.

Compare an early manuscript reading of lines in this stanza:

"I stand and look at them sometimes half the day long.

They do not sweat and whine about their condition,
They do not lie awake in the dark and weep for their sins,
They do not make me sick discussing their duty to God;
Not one is dissatisfied. . . . Not one takes medicine or is demented with the mania of owning things."

Lines 11 and 12, 1855: read

"I do not know where they got those tokens,
I must have passed that way untold times ago," etc.

1856: "I may have passed."
1860, line 1: read "get" for "got."
Present reading in 1867.
Lines 16 and 17, 1855: read

"Picking out here one that shall be my amie,
Choosing to go with him on brotherly terms."

1856: read "Picking out here one that I love."
1860: read "Picking out here one that I love, to go with on brotherly terms."
Present reading in 1867.

Line 19, 1855: read "forehead and wide"; "and" dropped in 1856.

Line 21, 1855: read "Eyes well apart and full," etc; "and" dropped in 1856. Present reading in 1871.

Line 22: "as" added in 1860.

Line 23, 1855: read "we speed" for "as we race." 1860: "as we speed." Present reading in 1871.

Lines 24–26, 1855: read

"I but use you a moment and then I resign you stallion — and
do not need your paces, and outgallop them,
And myself as I stand or sit pass faster than you."

1856: the connective "and" dropped and line 2 read "passing" for "pass." Present reading in 1860, except for "minute" read "moment"; "minute" in 1881.

§ 33. [p. 73.]

Line 1, 1855: read "Swift wind! Space! My Soul! Now I know it is true what I guessed at"; 1860: "O swift wind," etc.; 1867: "O swift wind! O space and time," etc. Present reading in 1881.

Line 5, 1855: after "leave me" read "I travel — I sail." Dropped in 1881.

Line 6, 1855: read "The sierras."

Line 10, 1855: read "Hoeing my onion-patch, and rows of carrots," etc. Present reading in 1856.

Line 16: "shaped" added in 1867.

Line 17: "yellow-flower'd" added in 1867.

Line 25, 1855: read "July" for "Seventh-month." Present reading in 1860.

After line 25, 1855: read "Where the flails keep time on the barn floor."

Line 30, 1855: read "out of" for "under." Present reading in 1871.

Line 33, 1855: read "calves" for "calf"; "them" for "it." Present reading in 1860.

Line 35, 1855: read "Where the ground-shark's fin." Present reading in 1860.

Line 38, 1855: read "Where the striped and starred flag." Present reading in 1867.

Line 43, 1855: nouns connected by "and" — dropped in 1856.

Line 44, 1855: read "sqush" for "mash." Present reading in 1867.

Lines 46 and 47, 1855: phrases connected by "and" — dropped in 1856.

Lines 48 and following, 1855: read "and" for "where." Present reading in 1856.

Line 54, 1855: read "slappy shore and laughs" for "shore where she laughs." Present reading in 1856.

Line 66, 1855: read "Pleased most women, the homely," etc. Present reading in 1881.

Line 68, 1855: read "primitive tunes" for "tune." Present reading in 1856.

Line 69, 1855: after "preacher" read "or any preacher — looking seriously," etc. 1860: "impressed" for "looking"; "or any preacher" dropped in 1881.

Line 70, 1855: read "pressing" for "flatting." Present reading in 1860.

Line 71: "or down a lane or along the beach" added in 1881.

Line 73, 1855: read "Coming home with the bearded and dark-cheeked bush-boy — riding behind him at the drape of the day"; 1860: read "silent" for "bearded." Present reading in 1867.

Line 76, 1855: read "By the coffined corpse." Present reading in 1867.

Line 89, 1855: read "I visit the orchards of God and look at the spheric product." Present reading in 1856.

Line 94, 1855: read "no law can prevent me." Present reading in 1867.

Line 100, 1855: read "We sail through," etc. Present reading in 1860.

Line 103, 1855: read "point up" for "show." Present reading in 1856.

Line 116, 1855: read "one" for "an." Present reading in 1881.

Line 118 added in 1860.

Line 124, 1871: read "olden martyrs." Present reading in 1881.

Line 125: "of old" added in 1881.

Line 126, 1855: the clauses connected by "and" — dropped in 1856.

Line 135, 1855: read "they taunt" for "they beat." Present reading in 1856.

Line 138, 1855: read "hurt turns" for "hurts turn." Present reading in 1871.

Line 151, 1855: read "reveille" for "long roll." Present reading in 1867.

Line 152, 1855: read "Again the attacking cannon and mortars and howitzers." Present reading in 1867.

Line 153, 1855: read "Again the attacked send their cannon responsive"; 1856: dropped "their"; 1867: read "Again the cannon responsive." Present reading in 1871.

Line 155, 1855: read "cries and curses and roar." Present reading in 1856.

Line 157, 1855: read "and to make" for "making." Present reading in 1856.

Early manuscript reading of lines in this section:

"Where the little musk ox carries his perfumed bag at his navel,
Where the life car is drawn on its slip noose,
At dinner on a dish of huckleberries, or rye bread and a round white pot cheese."

§ 34. [p. 82.]

Line 1 added in 1867.

After line 4, 1855: read "Hear now the tale of a jetblack sunrise." Dropped in 1860.

Line 5, 1855: read, "Hear of the murder in cold blood of," etc.; 1860: "Hear now the tale of the murder in cold blood of," etc. Present reading in 1867.

Line 11, 1855: read "a horse, a rifle, a song, a supper, or a courtship." Present reading in 1856.

Line 12, 1855: read "Large, turbulent, brave, handsome, generous, proud and affectionate"; 1860: the same with rearrangement; "brave" dropped in 1871.

Line 15, 1855: read "Sunday" for "First-day." Present reading in 1860.

After line 26, 1855: read "And that was a jetblack sunrise." Dropped in 1860.

§ 35. [p. 84.]

Line 1, 1855: read "Did you read in the seabooks of the old-fashioned frigate-fight?" Present reading in 1867.

Line 2, 1855: read "Did you learn," etc. Present reading in 1867.

Line 3 added in 1867, but read "story" for "yarn." Present reading in 1881.

Line 4: "said he" added in 1867.

Line 5: "surly" added in 1867.

Line 11 added in 1867.

Line 12, 1855: read "shining" for "well up"; "and the leaks" for "our leaks." Present reading in 1867.

Line 14, 1855: read "was" for "is."

Line 15, 1855: read "saw" for "see."

In 1867 the verbs in this section and in section 36 were changed from the past tense to the present tense.

Line 20, 1867: at end of line read "says my grandmother's father."

Line 32, 1855: read "twelve at night," etc. Present reading in 1881.

§ 36. [p. 85.]

This section began in 1867 with the lines:

"O now it is not my grandmother's father there in the fight;
I feel it is I myself."

Dropped in 1871.

Line 11 added in 1881.

Line 14, 1855: "The wheeze, the cluck, the swash of falling blood — the short wild scream, the long dull tapering groan." Present reading in 1856.

§ 37. [p. 86.]

Lines 1 and 2, 1855: read

"O Christ! my fit is mastering me!
What the rebel said gaily adjusting his throat to the rope-noose,
What the savage at the stump, his eye-sockets empty, his mouth spirting whoops and defiance,
What stills the traveler come to the vault at Mount Vernon,
What sobers the Brooklyn boy as he looks down the shores of the Wallabout and remembers the prison ships,

What burnt the gums of the redcoat at Saratoga when he surrendered his brigades,
These become mine and me every one, and they are but little,
I become as much more as I like."

1860: read

"O Christ! This is mastering me!
Through the conquered doors they crowd. I am possessed," etc.

In 1867 these two lines only are given. Present reading in 1881.

Line 3, 1855: read "I become any presence or truth of humanity here." Present reading in 1867, except read "I embody."

After last line, 1855: read

"I rise extatic through all and sweep with the true gravitation,
The whirling and whirling is elemental within me."

1860: read

"Enough — I bring such to a close,
Rise extatic through all," etc.

Dropped in 1867.

Early manuscript reading of lines in this section:

"The fester of defeat sharper than the bayonet holes in his side;
What choked the throat of the brigadier when he gave up his brigade;
These become mine and me, every one;
And I become much more when I like."

§ 38. [p. 87.]

Line 1 added in 1867.

Line 3, 1855: nouns connected by "and" — these dropped in 1856.

Line 4, 1855: read "I discover myself on a verge of the usual mistake." Present reading in 1856.

Line 8: "now" added in 1860.

Line 11, 1855: read "roll away" for "roll from me." Present reading in 1860.

After line 12, 1855: read

"We walk the roads of Ohio and Massachusetts and Virginia and Wisconsin and New York and New Orleans and Texas and Montreal and San Francisco and Charleston and Savannah and Mexico."

1860: "the roads of the six North Eastern States," etc. Whole sentence dropped in 1867.

Line 13, 1855: read "Inland and by the seacoast and boundary lines—and we pass the boundary lines." Present reading in 1867.

Line 15, 1855: read "two thousand years" for "thousands of years." Present reading in 1867.

Lines 16 and 17, 1855: read

"Eleves, I salute you,
I see the approach of your numberless gangs, I see you understand yourselves and me,
And know that they who have eyes are divine, and the blind and lame are equally divine,
And that my steps drag behind yours yet go before them,
And are aware that I am with you no more than I am with everybody."

Present reading in 1867.

§ 39. [p. 88.]

Lines 4 and 5, 1855: read "Is he from the Mississippi country? or from Iowa, Oregon, or California? or from the mountains? or prairie life or bush-life? or from the sea?" Present reading in 1856 except "sailor" prefixed to last phrase in 1881.

Line 7, 1855: the clauses connected by "and." Present reading in 1856.

Line 9, 1855: the phrases connected by "and." Present reading in 1856.

§ 40. [p. 89.]

Line 9, 1855: read "What I give I give out of myself." Present reading in 1871.

Line 17, 1855: read "To a drudge of the cornfields or emptier," etc., for "To a cotton field drudge or cleaner," etc. Present reading in 1867.

§ 41. [p. 90.]

After line 7, 1855: read

"The most they offer for mankind and eternity less than a spirt
of my own seminal wet."

Dropped in 1867.

Line 8, 1855: read after "Jehovah" — "and laying them away." Dropped in 1856.

Line 10, 1855: names connected by "and"; read "Adonai" for "Buddha." Present reading in 1856.

Line 12, 1855: read "all idols and images" for "every idol and image." Present reading in 1856.

Line 13, 1855: read "honestly taking" for "taking." Present reading in 1856.

Line 14, 1855: read "day" for "days"

Line 15, 1855: "admitting they," etc. Present reading in 1867.

Line 20, 1855: read "those" for "lads"; "more" for "no less." Present reading in 1867.

After line 31, 1855: read

"Guessing when I am it will not tickle me much to receive puffs
out of pulpit or print."

Dropped in 1867.

Early manuscript readings of lines in this section:

"I know as well as you that Bibles are divine revelations,
I say that each leaf of grass and each hair of my breast and beard
is also a revelation just as divine.
But do you stop there? Have you no more faith than that?

I live in no such infinitesimal meanness as that.
Would you bribe the Lord with some stray change?

I outbid you shallow hucksters!
All you pile up is not august enough to dent the partition in
my nose;
I say that all the churches now standing were well employed in
orisons to a sprig of parsley;

I tell you that all your caste have said about Belus, Osirus, and Jehovah is a shallow description.

I claim for one of those framers over the way framing a house,
The young man there with rolled-up sleeves and sweat on his superb face,
More than your craft three thousand years ago, Kronos, or Zeus his son, or Hercules his grandson."

. . . "foot to fee lawyers for his brother and sit by him while he was tried for forgery.
Fables, traditions and formulas are not animate things;
Brick and mortar do not procreate like men;
In all of them and all existing creeds grows not so much of God as I grow in my moustache;
I am myself waiting my time to be a God;
I think I shall do as much good and be as pure and prodigious as any,
And when I am do you suppose it will please me to receive puffs from pulpit or print?

Doctrine gets empty consent or mocking politeness,
It wriggles through mankind, it is never loved or believed,
The throat is not safe that speaks it aloud.
I will take a sprig of parsley and a budding rose and go through the whole earth.
You shall see I will not find one heretic against them.
Can you say as much of all the lore of the priesthood?"

§ 42. [p. 92.]

Line 6, 1855: read "their" for "your." Present reading in 1867.

Line 7, 1855: read "evolves" for "slues round." Present reading in 1856.

Line 14: compare an early manuscript reading:

"And their voices, clearer than the valved cornet—they cry hoot! hoot! to us all our lives till we seek where they hide and bring the sly ones forth!"

Line 19, 1855: read "buying or taking or selling." Present reading in 1856.

Line 20, 1855: read "sweating and ploughing and thrashing." Present reading in 1856.

Line 23, 1855: read "churches" for "wars, markets."

Line 24, 1855: read "Benevolent societies, improvements," etc. Present reading in 1881; after "factories" read "markets, stocks and stores and real estate and personal estate." Present reading in 1856.

Line 25, 1855: read "They who piddle and patter here" for "the little plentiful manikins." Present reading in 1867.

Line 26, 1867: "actually" added; 1871: read "positively" for "actually."

Line 27, 1855: read after "myself" — "under all the scrape-lipped and pipe-legged concealments." Dropped in 1856.

Line 31, 1855: read "cannot say" for "must not write"; 1867: "cannot write"; 1871: "will not write"; 1881: "must not write."

Lines 33 and 34, 1855: read "My words are words of a questioning, and to indicate reality"; 1860, add to above "and motive power." Present reading in 1867, except "this song" added in 1881.

After line 35, 1855: read

"The marriage estate and settlement, but the body and mind of
the bridegroom? also those of the bride?
The panorama of the sea, but the sea itself?"

Dropped in 1860.

Line 37, 1855: read "The fleet of ships of the line and all the modern improvements — but the craft and pluck of the admiral?" Present reading in 1867.

Line 38: "In the houses" added in 1867.

Line 41, 1855: read "Sermons and creeds and theology — but the human brain, and what is called reason, and what is called love, and what is called life?" Present reading in 1867.

§ 43. [p. 95.]

Line 1: "all time, the world over" added in 1881.

Line 3, 1855: read "all worship."

Lines 12 and 13: "or" used as connective in 1860.
Line 19, 1855: read

"I know every one of you, and know the unspoken interrogatories,
By experience I know them."

Present reading in 1867.
After line 24, 1855: read "And the day and night are for you and me and all." Dropped in 1867.
Line 25: "precisely the same" added in 1856.
Line 27, 1855: read "But I know it is sure and alive and sufficient." Present reading in 1867.
Line 28, 1855: the clauses connected by "and"—dropped in 1856.
Line 37, 1855: read "nor one of the myriads" for "the myriads." Present reading in 1881.

§ 44. [p. 97.]
After line 4, 1855: read
"Eternity lies in bottomless reservoirs, its buckets are rising forever and ever,
They pour and they pour and they exhale away."

Dropped in 1860.
Line 20, 1855: read after "Nothing"—"the vapor from the nostrils of death." Dropped in 1856.
Line 21, 1855: read "and slept while God carried me through the lethargic mist." Present reading in 1856.
Line 36, 1855: read "Now I stand on this spot with my soul." Present reading in 1867.
Early manuscript reading of lines in this section:

"My spirit sped back to the times when the earth was burning mist,
And peered aft and could see Concord beyond the aft, forming the mist,
And brings word that Dilation or Pride is a father of Causes,
And a mother of Causes is Goodness or Love—
And they are the Parents yet, and witness and register their Amours eternally;

And devise themselves to These States this hour.
And my spirit travelled ahead and pierced the stern hem of life
and went fearlessly through,
And came back from the grave with serene face,
And said, It is well, I am satisfied, I behold the causes yet.—
I beheld Dilation just the same afterwards.
I beheld Love and Concord also in the darkness afterwards."

§ 45. [p. 99.]

Lines 1 and 2: "O" added in 1860.

Line 7, 1855: nouns connected by "or." Present reading in 1856.

After line 7, 1855: read "Or while I swim in the bath, or drink from the pump at the corner, or the curtain is down at the opera, or I glimpse at a woman's face in the railroad car." Dropped in 1867.

Line 11: "O welcome" added in 1860.

Line 22, 1855: read "I and you"; after "surfaces"—"and all the palpable life," etc. Present reading in 1867.

Lines 29 and 30, 1855: read "Our rendezvous is fitly appointed, God will be there and wait till we come." "It is certain" added in 1867.

Line 31 added in 1867.

§ 46. [p. 101.]

Line 1: "come listen all!" added in 1867.

Line 2, 1855: read "and good shoes." Present reading in 1856.

Line 4, 1855: read "nor church nor philosophy." Present reading in 1856.

Line 5, 1855: nouns connected by "or"—dropped in 1856.

Line 7, 1855: read "hooks" for "hooking." Present reading in 1860.

Line 8, 1855: read "and points" for "pointing." Present reading in 1860. 1855: read "a plain public road" for "the public road." Present reading in 1881.

Line 15: "dear son" added in 1867.

Line 22: "but" added in 1867.

Line 25, 1855: read "wayfarer" for "dear son." Present reading in 1867.

Line 27, 1855: read "I will certainly kiss you"; "my good-by" for "a good-by." Present readings in 1867.

Line 33, 1855: the clauses connected by "and"—dropped in 1856.

§ 47. [p. 103.]

Line 7, 1855: read "a wound cuts" for "sharp steel cuts." Present reading in 1867.

Lines 9 and 10, 1855: read

"Preferring scars and faces pitted with small-pox over all lath-
erers
And those that keep out of the sun."

Line 16, 1855: read "It was tied," etc. Present reading in 1860.

Line 17, "again" added in 1860.

Line 18, 1855: read "I never will" for "I will never." Present reading in 1860.

Line 24, 1855: read "pretty well" for "well." Present reading in 1867.

Line 27, 1855: read "my words must sail" for "my words sail." Present reading in 1856.

Lines 28–30 added in 1867.

Line 33, 1855: read "shall comprehend" for "comprehend." Present reading in 1856.

§ 48. [p. 105.]

Line 9, 1855: read "And any man or woman shall stand cool and supercilious before a million universes." Present reading in 1867.

Line 10, 1855: read "call" for "say." Present reading in 1867.

Line 19, "Wheresoe'er I go" added in 1867.

§ 49. [p. 106.]

Line 19, 1855: read "And perceive of the ghastly glitter the sunbeams reflected." 1856: "And perceive of the ghastly glimmer the sunbeams reflected." 1860: "I perceive of the ghastly glimmer the sunbeams reflected." Present reading in 1867.

Early manuscript readings of lines in this section:

"There is no word in my tongue,
No array, no form of symbol,
To tell his infatuation
Who would define the scope and purpose of God.

Mostly this we have of God: we have man.
Lo, the Sun;
Its glory floods the moon,
Which of a night shines in some turbid pool,
Shaken by soughing winds;
And there are sparkles mad and tossed and broken,
And their archetype is the sun.

Of God I know not;
But this I know;
I can comprehend no being more wonderful than man;
Man, before the rage of whose passions the storms of Heaven are but a breath;
Before whose caprices the lightning is slow and less fatal;
Man, microcosm of all Creation's wildness, terror, beauty and power,
And whose folly and wickedness are in nothing else existent."

"O dirt, you corpse, I reckon you are good manure—but that I do not smell—
I smell your beautiful white roses—
I kiss your leafy lips—I slide my hands for the brown melons of your breasts."

§ 50. [p. 107.]

Line 5, 1855: nouns connected by "or"—dropped in 1856.

Line 10, 1855: read "form and union and plan." Present reading in 1856.

§ 51. [p. 108.]

Line 3, 1855: read "Hear you—what have you," etc. "Hear you" dropped in 1881.

Line 5, 1855: read "for no one," etc.; "for" dropped in 1856.

§ 52. [p. 108.]

Compare an early manuscript reading of lines in this section:

"The spotted hawk salutes the approaching night;
He sweeps by me and rebukes me hoarsely with his invitation;
He complains with sarcastic voice of my lagging.

I feel apt to clip it and go;
I am not half tamed yet."

Children of Adam. [I., p. 110.]

A group title for 16 poems. In 1860 called *Enfans d'Adam*, with 15 poems, pages 287–314. Present title in 1867, with 14 poems, and following *Walt Whitman* (*The Song of Myself*), pages 95–117.

To the Garden the World. [I., p. 110.]

1860: *Enfans d'Adam, No. 1;* 1867: present title.

From Pent-up Aching Rivers. [I., p. 110.]

1860: *Enfans d'Adam, No. 2;* 1867: present title.

Line 1: "From pent-up aching rivers" added in 1867, a modification of line 10 in 1860: "From the pent up rivers of myself," which was then dropped.

Line 13, 1860: read "ten thousand years" for "many a long year." Present reading in 1867.

After line 14, 1860: read

"Singing what, to the Soul, entirely redeemed her, the faithful one, the prostitute, who detained me when I went to the city;
Singing the song of prostitutes."

Dropped in 1881.

After line 23, 1860: read "The slave's body for sale—I, sternly with harsh voice, auctioneering." Dropped in 1871.

Line 29, 1860: read

"O I wish that you and I escape from the rest, and go utterly off —O free and lawless."

Present reading in 1881.

After line 40, 1860: read

"To talk to the perfect girl who understands me—the girl of
The States,
To waft to her these from my own lips—to effuse them from my
own body."

Dropped in 1881.

Line 56, 1860: read "enfans" for "act divine and you children." Present reading in 1867.

I Sing the Body Electric. [I., p. 113.]

1855, without title, pages, 77–82; 1856: *Poem of the Body,* pages 167–179; 1860: *Enfans d'Adam, No. 3;* 1867: with present title and position.

§ 1. [p. 113.]

Line 1: "I sing the body electric" added in 1867; 1860: read "O my children! O mates!"

Line 2, 1855: read "The bodies of men and women engirth me, and I engirth them." 1860: read "O the bodies of you, and of all men and women engirth me," etc. Present reading in 1867.

Line 3, 1855: read "They will not let me off nor I them till I go with them and respond to them and love them." Present reading in 1867.

Line 4 added in 1860: read "And respond to the contact of them, and discorrupt them, and charge them with the charge of the Soul." Present reading in 1867.

Lines 5 and 6, 1855: read

"Was it dreamed whether those who corrupted their own live
bodies could conceal themselves?
And whether those who defiled the living were as bad as they
who defiled the dead?"

1856:

"Was it doubted if those who corrupt their own live bodies
conceal themselves?
And if those who defile the living are as bad as they who defile
the dead?"

Present reading in 1867.

Lines 7 and 8 added in 1856.

§ 2. [p. 114.]

Lines 1 and 2, 1855: read

"The expression of the body of man or woman balks account,
The male is perfect and that of the female is perfect."

Present reading in 1860.

Line 3 added in 1860.

Line 4: "but" added in 1860.

Line 7, 1855: read "supple" after "sweet"; read "flannel" for "broadcloth." Present reading in 1881.

Line 11, 1855: "the salt transparent greenshine, or lies on his back and rolls silently with the heave of the water." Present reading in 1856, except "to and fro" added in 1860.

After line 11, 1855: read "Framers bare-armed framing a house, hoisting the beams in their places or using the mallet and mortising-chisel." Dropped in 1856.

Line 13, 1855: read "Girls and mothers and housekeepers in all their exquisite offices." Present reading in 1856.

After line 15, 1855: read "The woodman rapidly swinging his axe in the woods, the young fellow," etc. The first clause dropped in 1856.

Line 18, 1855: read "The coats, vests and caps," etc. Present reading in 1856.

Line 24, 1855: read "And swim with the swimmer, and wrestle with wrestlers, and march in line with the firemen, and pause and listen and count." Present reading in 1856.

§ 3. [p. 116.]

Line 1, 1855: read "I knew a man, he was a common farmer, he was the father of five sons." Present reading in 1867.

Line 2, 1855: after "them" read "were." Present reading in 1881.

Line 3, 1855: read "vigor and calmness and beauty," etc. Present reading in 1856.

Line 4, 1855: after "head" read "the richness and breadth of his manners." Present arrangement in 1871.

§ 5. [p. 117.]

Line 5, 1855: after "earth" read "the atmosphere and the fringed clouds." Dropped in 1881.

Line 22: "sanity" added in 1881.

After line 23, 1855: read "I see the bearer of the great fruit which is immortality, the good thereof is not tasted by roues, and never can be." Dropped in 1860.

§ 6. [p. 118.]

Line 5, 1855: read "fiercest" for "wildest." Present reading in 1860.

Line 11, 1855: read "it is no matter who" for "no matter who it is"; "it is sacred" added in 1860; read "slave" for "the meanest one in the laborers' gang?" Present reading in 1881.

Line 16, 1855: "read "beautiful" for "perfect." Present reading in 1881.

Line 17, 1855: read "Do you know so much that you call the slave or the dullface ignorant?" "Yourself" added in 1860. Present reading in 1881.

Line 20, 1855: "only" added in 1860.

§ 7. [p. 120.]

Line 1, 1855: read "A slave at auction." Present reading in 1856.

Line 2 added in 1881.

Line 4, 1855: read "curious creature" for "wonder." Present reading in 1856.

Lines 5, 6, and 7, 1855: read "him" for "it." Present reading in 1856.

Line 9, 1855: read "the making of the attributes of heroes" for "makings of heroes." Present reading in 1867.

Line 10, 1855: read "very cunning"; 1856: "so cunning"; "so" dropped in 1881.

Line 15, 1855: read "runs his blood" for "runs blood." Present reading in 1856.

Line 17, 1855: read "his heart" for "a heart." The rest of line, 1855: "there all passions and desires, all reachings and aspirations." Present readings in 1856.

Line 19, 1855: read "he is the father" for "this the father." Present reading in 1881.

§ 8. [p. 121.]

Line 1, 1855: read "A woman at auction." Present reading in 1856.

After line 3, 1855: read

"Her daughters or their daughters' daughters—who knows who
shall mate with them?
Who knows through the centuries what heroes may come from
them?
In them and of them natal love—in them the divine mystery—
the same old beautiful mystery."

Dropped in 1867.

Line 4, 1855: read

"Have you ever loved a woman?
Your mother—is she living? have you been much with her?
and has she been much with you?"

1856: read

"Have you ever loved the body of a woman?
Have you ever loved the body of a man?
Your father, where is your father?
Your mother," etc.

Lines 3 and 4 of this passage dropped in 1881.

Line 7, 1855: read "If life and the soul are sacred" for "If anything is sacred." Present reading in 1856.

Line 9, 1855: read "beautiful as the most beautiful face" for "more beautiful than the most beautiful face." Present reading in 1881.

After line 11, 1855: read

"Who degrades or defiles the living human body is cursed,
Who degrades or defiles the body of the dead is not more cursed."

Dropped in 1856; the entire ninth section added.

§ 9. [p. 122.]

Line 2: "and that they are the soul" added in 1860.

Line 30, 1856: read "his own body or another person's body" for "the body." Present reading in 1867.

Lines 35 and 36, 1856: read "think" for "say."

After line 36, 1856: read "If these are not the soul, what is the soul?" Dropped in 1860.

A Woman Waits for Me. [I., p. 124.]

1856: *Poem of Procreation,* pages 240–243; 1860: *Enfans d'Adam, No. 4,* pages 302–304; 1867: *A Woman Waits for Me,* pages 108–109.

Line 5, 1856: read "semitic" for "seminal." Present reading in 1871.

After line 10, 1856: read

"O I will fetch bully breeds of children yet!
They cannot be fetched, I say, on less terms than mine,
Electric growth from the male, and rich ripe fibre from the female, are the terms."

The first line dropped in 1867; the second and third dropped in 1860.

Line 11: "Now" added in 1867.

Line 34, 1856: read "are drops of" for "shall grow." Present reading in 1860.

Spontaneous Me. [I., p. 126.]

1856: *Bunch Poem,* pages 309–312. 1860: *Enfans d'Adam, No. 5,* pages 304–307. 1867: *Spontaneous Me,* pages 110–112.

Line 1 added in 1860.

Line 2: "the loving day" added in 1860; "the mounting sun" added in 1867.

Line 5, 1856: read "gorgeous" before "hues." Dropped in 1867.

Line 33: "the mystic amorous night" added in 1867.

Line 41: "My Adamic and fresh daughters" added in 1860.

One Hour to Madness and Joy. [I., p. 129.]

1860: *Enfans d'Adam, No. 6,* pages 307–309; 1867 with present title, pages 112–113.

Line 1: "One hour to madness and joy!" added in 1867.

After line 7, 1860: read

"(Know, I am a man, attracting, at any time, her I but look upon, or touch with the tips of my fingers,
Or that touches my face, or leans against me.)"

Line 8: "O bashful and feminine" added in 1867.

After line 9, 1860: read "O rich and feminine! O to show you to realize the blood of life for yourself, whoever you are — and no matter when and where you live." Dropped in 1867.

Line 12, 1860: read "follies and degradations" for "ties and conventions." Present reading in 1867. This and following lines began with "O" in 1860.

After line 16, 1860: read "O madness amorous! O trembling." Dropped in 1881.

Out of the Rolling Ocean the Crowd. [I., p. 131.]

First published in *Drum-Taps,* 1865. In annex to 1867 edition, page 67. Transferred to present group in 1871.

Ages and Ages Returning at Intervals. [I., p. 131.]

1860: *Enfans d'Adam, No. 12,* page 313; 1867 with present title, page 116.

We Two, How Long We were Fool'd. [I., p. 132.]

1860: *Enfans d'Adam, No. 7,* pages 309–310; 1867 with present title, page 114.

Before line 1, 1860: read "You and I — what the earth is, we are." Dropped in 1867.

Line 3, 1860: read "Now delicious, transmuted, swiftly we escape, as Nature escapes." Present reading in 1867.

After line 10, 1860: read "We are what the flowing wet of the Tennessee is — we are two peaks of the Blue Mountains, rising up in Virginia." Dropped in 1867.

Line 18, 1860: read "we two have" for "we two." Present reading in 1881.

O Hymen! O Hymenee! [I., p. 133.]

1860: *Enfans d'Adam, No. 13,* page 313; 1867 with present title, page 117.

I Am He that Aches with Love. [I., p. 133.]

1860: *Enfans d'Adam, No. 14,* page 314; 1867 with present title, p. 117.

Line 1: "amorous" added in 1867.

Native Moments. [I., p. 133.]

1860: *Enfans d'Adam, No. 8,* pages 310–311; 1867 with present title, page 115.

Line 7, 1860: after "calls" read "I take for my love some prostitute." Dropped in 1881.

Once I Pass'd through a Populous City. [I., p. 134.]

1860: *Enfans d'Adam, No. 9,* page 311; 1867 with present title, page 115.

I Heard You Solemn-Sweet Pipes of the Organ. [I., p. 134.]

First published in *Sequel to Drum-Taps* (1865–6). In second annex to 1867 edition, page 17.

Facing West from California's Shores. [I., p. 135.]

1860: *Enfans d'Adam, No. 10,* page 312; 1867 with present title, page 116.

Line 1 added in 1867.

Line 2, 1860: read "that yet unfound" for "what is yet unfound." Present reading in 1867.

Line 4, 1860: after "sea" read "having arrived at last where I am." Dropped in 1867.

Line 5, 1860: read "coming" for "starting."

Line 8 added in 1867.

Line 9, 1860: read "Now I face the old home again — looking over to it, joyous, as after long travel, growth, and sleep." Present reading in 1867.

As Adam Early in the Morning. [I., p. 136.]

1860: *Enfans d'Adam, No. 15,* page 314; 1867 with present title, page 117.

Line 1: "as Adam" added in 1867.

Calamus. [I., p. 137.]

A group title for 45 poems in 1860, pages 341–378; 1867 with 42 poems, in present position — following *Children of Adam,* pages 119–144.

In Paths Untrodden. [I., p. 137.]

1860: *Calamus, No. 1,* pages 341–342; 1867 with present title, page 119.

Line 4, 1871: read "eruditions" after "profits." Dropped in 1881.

Line 7, 1860: after "rejoices" read "only"—dropped in 1867. 1871: read "rejoices most." Present reading in 1881 (the reading of 1867).

Compare an early manuscript draft of lines of this poem:

"And now I care not to walk the earth unless a friend walk by my side,
And now I dare sing no other songs only those of lovers,
For now I know the life which does not exhibit itself but which contains all the rest,
And going forth regardless of all the rest I see substantial life that contains the whole,
I proceed America to leave you types of athletic love for the young men,
I proceed to celebrate the need of comrades."

Scented Herbage of My Breast. [I., p. 138.]

1860: *Calamus, No. 2,* pages 342–344; 1867 with present title, pages 120–122.

Line 2, 1860: read "yield" for "glean." Present reading in 1881.

After line 7, 1860: read "O burning and throbbing—surely all will one day be accomplished." Dropped in 1881.

Line 11: "finally" added in 1871.

Line 23, 1860: read "Away!" before "I will say." Dropped in 1881.

Line 29: "inseparably" added in 1867; 1860: read "above all" after "together"—dropped in 1867.

Whoever You are Holding Me Now in Hand. [I., p. 140.]

1860: *Calamus, No. 3,* pages 344–346; 1867 with present title, pages 122–123.

Line 6, 1860: after "affections" read "Are you he?" Dropped in 1867.

Line 7, 1860: read "the result slow, uncertain, maybe destructive." Present reading in 1867.

Line 8, 1860: read "your God, sole and exclusive" for "your sole and exclusive standard." Present reading in 1881.

Line 13, 1860: read "only by stealth"; "only" dropped in 1867.

For You O Democracy. [I., p. 142.]

1860: *Calamus, No. 5,* stanzas 13, 14, and 15, page 351; 1867: *A Song,* page 125. Present title in 1881.

Line 1: "Come" added in 1867.

The chorus repetend added in 1867.

These I Singing in Spring. [I., p. 142.]

1860: *Calamus. No. 4,* pages 347–348. Present title in 1867, page 124.

Line 8, 1860: read "Far, far in the forest, before I think where I get." Present reading in 1867.

Not Heaving from my Ribb'd Breast Only. [I., p. 144.]

1860: *Calamus, No. 6,* pages 351–352. Present title in 1867, page 126.

Of the Terrible Doubt of Appearances. [I., p. 145.]

1860: *Calamus, No. 7,* pages 352–353. Present title in 1867, page 127.

Line 2, 1860: read "Of the doubts, the uncertainties after all." Present reading in 1867.

Line 9, 1860: read "May-be they only seem to me," etc. Present reading in 1867.

The Base of All Metaphysics. [I., p. 146.]

1871, page 129.

Recorders Ages Hence. [I., p. 147.]

1860: *Calamus, No. 10,* pages 356–357; 1867 with present title, page 128.

Line 1, 1860: read

"You bards of ages hence! when you refer to me, mind not so much my poems,
Nor speak of me that I prophesied of The States, and led them the way of their glories;
But come, I will take you," etc.

Dropped in 1867.

When I Heard at the Close of the Day. [I., p. 148.]

1860: *Calamus, No. 11,* pages 357–358. Present title in 1867, pages 128–129.

Are You the New Person Drawn toward Me. [I., p. 149.]

1860: *Calamus, No. 12,* pages 358–359. With present title in 1867, pages 129–130.

Line 1, 1860: read after "me"—"and asking something significant from me?" Dropped in 1867.

Line 2, 1860: read "probably" for "surely." Present reading in 1867.

After line 9, 1860: read

"O the next step may precipitate you!
O let some past deceived one hiss in your ears, how many have prest on the same as you are pressing now,
How many have fondly supposed what you are supposing now —only to be disappointed."

Dropped in 1867.

Roots and Leaves Themselves Alone. [I., p. 149.]

1860: *Calamus, No. 13,* pages 359–360. With present title in 1867, page 130.

Line 1, 1860: read

"Calamus taste,
(For I must change the strain — these are not to be pensive leaves, but leaves of joy,)
Root and leaves unlike any but themselves."

Present reading in 1867.

Line 5, 1860: read "breezes" before "set." Dropped in 1881.

After line 10, 1860: read

"They are comprised in you just as much as in themselves — perhaps more than in themselves,
They are not comprised in one season or succession, but many successions,
They have come slowly up out of the earth and me, and are to come slowly up out of you."

Dropped in 1867.

Not Heat Flames Up and Consumes. [I., p. 150.]

1860: *Calamus, No. 14,* page 360. Present title in 1867, page 131.

Trickle Drops. [I., p. 151.]

1860: *Calamus, No. 15,* page 361. Present title in 1867, pages 131–132.

Line 1 added in 1867.

City of Orgies. [I., p. 151.]

1860: *Calamus, No. 18,* page 363. Present title in 1867, page 133.

Line 1, 1860: read "City of my walks and joys." Present reading in 1867.

Line 2: "in your midst" added in 1867.

Behold this Swarthy Face. [I., p. 152.]

1860: *Calamus, No. 19,* page 364. Present title in 1867, page 133.

Stanza 1 in 1860: read

"Mind you the timid models of the rest, the majority?
Long I minded them, but hence I will not — for I have adopted
models for myself, and now offer them to The Lands."

Dropped in 1867.

Line 1, 1860: read "Behold this swarthy and unrefined face—these gray eyes." 1867: "Behold this swarthy, this unrefined face — these gray eyes." Present reading in 1871.

Line 5, 1860: read "And I, in the public room, or," etc. Dropped in 1871.

I Saw in Louisiana a Live-Oak Growing. [I., p. 152.]

1860: *Calamus, No. 20,* pages 364–365. Present title in 1867, page 134.

Compare an early draft of this poem in manuscript:

"I saw in Louisiana a live-oak growing,
All alone stood it and the moss hung down from the branches,

Without any companion it grew there, glistening out with joyous leaves of dark green,
And its look, rude, unbending, lusty, made me think of myself;
But I wondered how it could utter joyous leaves, standing alone there without its friend, its lover. — For I knew I could not;
And I plucked a twig with a certain number of leaves upon it, and twined around it a little moss, and brought it away. — And I have placed it in sight in my room."

To a Stranger. [I., p. 153.]

1860: *Calamus, No. 22,* page 366. Present title in 1867, page 135.

This Moment Yearning and Thoughtful. [I., p. 154.]

1860: *Calamus, No. 23,* page 367. Present title in 1867, page 136.

Line 1, 1860: read "This moment as I sit alone, yearning and thoughtful." Present reading in 1867.

Line 5, 1860: read "better" after "men." Dropped in 1867.

After line 5, 1860: read

"It seems to me they are as wise, beautiful, benevolent, as any in my own lands," etc.

Dropped in 1867.

I Hear It was Charged against Me. [I., p. 154.]

1860: *Calamus, No. 24,* page 367. Present title in 1867, page 136.

Line 1, 1860: read "is" for "was." Present reading in 1867.

The Prairie-Grass Dividing. [I., p. 155.]

1860: *Calamus, No. 25,* page 368. Present title in 1867, page 137.

Line 1, 1860: read "own" for "special." Present reading in 1867.

Line 7, 1860: at end add "choice and chary of its love-power." Dropped in 1867.

When I Peruse the Conquer'd Fame. [I., p. 155.]

1860: *Calamus, No. 28,* page 370. Present title in 1867, page 138.

Line 3, 1860: read "I read" for "I hear." Present reading in 1871.

Line 6, 1860: read after "pensive"—"I hastily put down the book, and walk away," etc. Present reading in 1871.

We Two Boys Together Clinging. [I., p. 156.]

1860: *Calamus, No. 26,* page 369. Present title in 1867, page 137.

After line 7, 1860: read "With birds singing—With fishes swimming—With trees branching and leafing." Dropped in 1867.

A Promise to California. [I., p. 156.]

1860: *Calamus, No. 30,* page 371. Present title in 1867, page 139.

Line 1, 1860: read "A promise and gift," etc. Present reading in 1856.

Here the Frailest Leaves of Me. [I., p. 156.]

1860: *Calamus, No. 44,* page 377. Present title in 1867, page 140.

Before line 1, 1860: read "Here my last words, and the most baffling." Dropped in 1867.

Line 2, 1860: read "Here I shade down and hide," etc. Present reading in 1871; "myself" added in 1871.

No Labor-Saving Machine. [I., p. 157.]

1860: *Calamus, No. 33,* page 372. Present title in 1867, page 140.

Line 6, 1860: read "Only these" for "But a few." Present reading in 1881.

A Glimpse. [I., p. 157.]

1860: *Calamus, No. 29,* page 371. Present title in 1867, page 138.

Line 1, 1860: read "One flitting glimpse, caught through an interstice." Present reading in 1867.

A Leaf for Hand in Hand. [I., p. 157.]

1860: *Calamus, No. 37,* page 375. Present title in 1867, page 142.

Line 2, 1860: after "young" read "You on the Eastern Sea and you on the Western!" Dropped in 1867.

Earth, My Likeness. [I., p. 158.]

1860: *Calamus, No. 36,* page 376. Present title in 1867, page 141.

I Dream'd in a Dream. [I., p. 158.]

1860: *Calamus, No. 34,* page 373. Present title in 1867, page 141.

What Think You I Take My Pen in Hand? [I., p. 159.]

1860: *Calamus, No. 32,* page 372. Present title in 1867, page 140.

Line 5, 1860: read "But I record" for "But merely." Present reading in 1881.

To the East and to the West. [I., p. 159.]

1860: *Calamus, No. 35,* page 374. Present title in 1867, page 141.

Line 1, 1860: read "To you of New England." Present reading in 1867.

Sometimes with One I Love. [I., p. 160.]

1860: *Calamus, No. 39,* page 375. Present title in 1867, page 142.

For lines 3 and 4, 1860: read

"Doubtless I could not have perceived the universe, or written one of the poems, if I had not freely given myself to comrades, to love."

Present reading in 1867.

To a Western Boy. [I., p. 160.]

1860: *Calamus, No. 42,* page 377. Present title in 1867, page 143.

Before line 1, 1867: read "O boy of the West!" Dropped in 1881.

Line 1, 1860: read "To the young man, many things to absorb, to engraft, to develop, I teach, to help him become élève of mine." Present reading in 1881.

Line 2, 1860: read "But" for "Yet." Present reading in 1867.

Line 3, 1860: read "he" for "you." Present reading in 1867.

Line 4, 1860: read "he" for "you." Present reading in 1867.

Fast-Anchor'd Eternal O Love. [I., p. 160.]

1860: *Calamus, No. 38,* page 375. Present title in 1867, page 142.

Line 1, 1860: read "Primeval my love for the woman I love." Present reading in 1867.

Line 2, 1860: read "more enduring" after "resistless." Present reading in 1867.

Line 3, 1860: read "the purest born" for "or another born." Present reading in 1867.

Among the Multitude. [I., p. 161.]

1860: *Calamus, No. 41,* page 376. Present title in 1867, page 143.

Line 5: "Ah" added in 1867.

Line 6, 1860: read "by my faint" for "by faint." Present reading in 1881.

O You Whom I Often and Silently Come. [I., p. 161.]

1860: *Calamus, No. 43,* page 377. Present title in 1867, page 144.

That Shadow My Likeness. [I., p. 161.]

1860: *Calamus, No. 40,* page 376. Present title in 1867, page 143.

Line 4, 1860: read "But in these, and among my lovers, and carolling my songs." Present reading in 1881.

Full of Life Now. [I., p. 162.]

1860: *Calamus, No. 45*, page 378. Present title in 1867, page 144.

Line 1, 1860: read "sweet-blooded" for "now." Present reading in 1867.

Line 8, 1860: read "lover" for comrade"; 1867: read "loving comrade." Present reading in 1871.

Salut au Monde! [I., p. 163.]

1856: *Poem of Salutation*, pages 103–120; 1860: *Salut au Monde!* pages 243–258; 1867: with the same title and in the present position, following *Calamus*.

§ 1. [p. 163.]

Line 7, 1856: read "lands" for "cities." Present reading in 1881.

Line 10, 1856: read "Who are the three old men," etc. Present reading in 1871.

§ 2. [p. 163.]

Line 7, 1856: read "plains" for "forests"; 1867: read "plants" for "plains." Present reading in 1881.

Line 8, 1856: read "Oceanica, Australasia" for "Malaysia." Present reading in 1867.

§ 3. [p. 164.]

After line 3, 1856: read

"I hear the inimitable music of the voices of mothers,
I hear the persuasions of lovers.
I hear quick rifle-cracks from the riflemen of East Tennessee and Kentucky, hunting on hills."

Lines 1 and 2 dropped in 1860; the third dropped in 1881.

After line 8, 1856: read

"I hear the Virginia plantation chorus of negroes, of a harvest night, in the glare of pine-knots,

I hear the strong baritone of the long-shore-men of Manna-
hatta — I hear the stevedores unlading the cargoes, and
singing,
I hear the screams of the water-fowl of solitary northwest lakes,
I hear the rustling pattering of locusts, as they strike the grain
and grass with the showers of their terrible clouds."

The first four lines dropped in 1881, the fifth changed to its present reading.

After line 10, 1856: read "I hear the bugles of raft-tenders on the streams of Canada." Dropped in 1881.

After line 13, 1856: read "I hear the wail of utter despair of the white-haired Irish grandparents, when they learn the death of their grandson." Dropped in 1881.

After line 15, 1856: read

"I hear the entreaties of women tied up for punishment, I hear
the sibilant whisk of thongs through the air,
I hear the appeal of the greatest orator, he that turns states by the
tip of his tongue."

The first line dropped in 1881; the second in 1860.

§ 4. [p. 165.]

Line 3, 1856: read "the air" for "space." Present reading in 1881.

Line 6, 1856: read "silent" for "rapid." Present reading in 1881.

Line 9, 1856: after "Andes" read "and Alleghanies." Present reading in 1881.

Line 11 added in 1871.

After line 11, 1856: read "I see the Rocky Mountains, and the Peak of Winds." Dropped in 1881.

Line 14 and after, 1856: read

"I see Vesuvius and Etna — I see the Anahuacs,
I see the Mountains of the Moon, and the Snow Mountains, and
the Red Mountains of Madagascar,
I see the Vermont hills, and the long string of Cordilleras,
I see the vast deserts of Western America."

Dropped in 1881.

Lines 18 and 19, 1856: read "The Japan waters, those of Hindostan, the China Sea, and the Gulf of Guinea." Present reading in 1881.

After line 21, 1856: read "The inland fresh-tasted seas of North America." Dropped in 1881.

Line 26, 1856: read "I behold the steam-ships of the world." Present reading in 1867.

Line 29: "sail" added in 1867.

After line 31, 1856: read "Others add to the exits and entrances at Sandy Hook." Dropped in 1881.

Line 32, 1856: read "Others to the comers," etc.

Line 35, 1856: read after "Congo"—"others the Hoangho and Amoor."

Line 36, 1856: read

"Others wait at the wharves of Manahatta, steamed up, ready to start,
Wait swift and swarthy in the ports of Australia."

Present reading in 1881.

After line 38, 1856: read "Wait at their moorings at Boston, Philadelphia, Baltimore, Charleston, New Orleans, Galveston, San Francisco." Dropped in 1881.

§ 5. [p. 167.]

After line 2, 1856: read "I see them welding state to state, county to county, city to city, through North America." Dropped in 1881.

Line 6, 1856: read

"I see the long thick river-stripes of the earth,
I see where the Mississippi flows, I see where the Columbia flows,
I see the St. Lawrence and the falls of Niagara."

"Thick" dropped from the first line in 1860; the other lines dropped in 1881.

Line 8 added in 1860.

Line 9, "the Danube" added in 1871.

§ 6. [p. 168.]

Line 1, 1856: read "great old empire." Present reading in 1860.

Compare early manuscript reading of the first part of this section:

"Asia, steppes, the grass, the winter appearances,
The Tartar life, Nomadic pasturage, the herds,
The tabounshic or horse-herd (taboun, a herd of horses),
The oxen, cows, women preparing milk.

I am a Russ, an arctic sailor, I traverse the sea of Kara,
A Kamskatkan on my slight-built sledge, drawn by dogs.

The ancient Hindostanee with his deities.

The great old Empire of India; that of Persia and its expeditions and conquests;
The Sanskrit — the ancient poems and laws;
The idea of Gods incarnated by their avatars in man and woman;
The falling of the waters of the Ganges over the high rim of Saukara;
The poems descended safely to this day from poets of three thousand years ago."

§ 7. [p. 169.]

Line 19, 1856: read "Guacho" for "Wacho."

After section 7 read the following sections in 1856:

"I see the little and large sea-dots, some inhabited, some uninhabited;
I see two boats with nets, lying off the shore of Paumanok, quite still;
I see ten fishermen waiting — they discover now a thick school of mossbonkers — they drop the joined seine-ends in the water,
The boats separate, they diverge and row off, each on its rounding course to the beach, enclosing the mossbonkers,
The net is drawn in by a windlass by those who stop ashore,
Some of the fishermen lounge in their boats, others stand negligently ankle-deep in the water, poised on strong legs,

The boats are partly drawn up, the water slaps against them,
On the sand, in heaps and winrows, well out from the water, lie
the green-back'd spotted mossbonkers."

"I see the despondent red man in the west, lingering about the
banks of Moingo, and about Lake Pepin,
He has beheld the quail and honey-bee, and sadly prepared to
depart."

Both of these sections were dropped in 1881.

§ 9. [p. 170.]

Line 1: "at random" added in 1860.

Line 2, 1856: read "I am a real Londoner, Parisian, Viennese." Present reading in 1860.

Line 3: "Vienna" added in 1860.

Line 5: "London" added in 1860.

Line 7: "or in Siberian Irkutsk" added in 1860.

§ 10. [p. 171.]

Line 5: "Yedo" added in 1860. For "Yedo" read "Tokio" in 1881.

Line 11, 1856: read "songs, philosophies" for "records of conquering kings, dynasties." Present reading in 1881.

§ 11. [p. 172.]

Line 1, 1856: read "You, inevitable where you are!" 1860: "You, where you are." Present reading in 1871.

After line 2, 1856: read "You free man of Australia! you of Tasmania! you of Papua! You free woman of the same!" Dropped in 1860.

Line 8: "You stock whence I myself have descended" added in 1881.

Line 13, 1856: read "You citizen of Prague!" etc. Dropped in 1881.

Line 31: "each and" added in 1860.

Line 32, 1856: read "I salute you for myself and for America." Present reading in 1860; also a line added: "For we acknowledge you all and each." This was dropped in 1867.

Line 35, 1856: read "purport" for "purports." Present reading in 1867.

§ 12. [p. 174.]

Line 1, 1856: read after "hordes" — "you white or black owners of slaves." Dropped in 1867.

After line 2, 1856: read "You felons, deformed persons, idiots!" Dropped in 1860.

After line 3, 1867: read "I dare not refuse you — the scope of the world, and of time and space, are upon me." Dropped in 1881.

After line 4, 1856: read "You low expiring aborigines of the hills of Utah, Oregon, California!" Dropped in 1881.

After line 9, 1856: read "You bather bathing in the Ganges!" Dropped in 1881.

After line 10: read "You peon of Mexico! you Russian serf! you quadroon of Carolina, Texas, Tennessee!" Dropped in 1881.

Lines 11, 12, and 13, 1856: read

"I do not refuse you my hand, or prefer others before you,
I do not say one word against you."

Present reading in 1860.

§ 13. [p. 175.]

Line 2, 1856: read "brothers, sisters" for "equals and."

Line 3 added in 1860.

Line 4, 1856: read "I think I have risen with you, you vapors," etc. Present reading in 1860.

Lines 6, 7, and 8, 1856: preceded by "I think." Dropped in 1860.

Line 8, 1860: "the highest embedded rocks"; read "high," etc., in 1871; "to cry thence" added in 1860.

Line 9 added in 1860.

After line 11, 1856: read "I find my home wherever there are any homes of men." Dropped in 1860.

Lines 12–15 added in 1860, but first line read "Toward all." "You" and "in America's name" added in 1881.

Song of the Open Road. [I., p. 177.]

1856: *Poem of the Road,* pages 223–239; 1871: *Song of the Open Road,* pages 225–237. Given its present position, after *Salut au Monde,* in 1881.

§ 1. [p. 177.]

Line 4: "myself" added in 1867.

Line 6 added in 1881.

§ 2. [p. 178.]

Line 1, 1856: read "You road I travel and look around," etc. Present reading in 1867.

Line 9, 1856: read "are" for "shall be." Present reading in 1881.

§ 3. [p. 178.]

After line 3, 1856: read

"You animals moving serenely over the earth!
You birds that wing yourselves through the air! you insects!
You sprouting growths from the farmers' fields! you stalks and weeds by the fences!"

Dropped in 1871.

Line 5, 1856: read "think" for "believe"; "curious" for "unseen." "Believe" in 1881; "unseen" in 1867.

Line 13, 1856: read "been near" for "touch'd." Present reading in 1881.

Line 14, 1856: after "dead" read "I think." Dropped in 1881.

§ 4. [p. 179.]

Line 11: "and all free poems also" added in 1871.

After line 12, 1871: read "(My judgments, thoughts, I henceforth try by the open air, the road:)" Dropped in 1881.

§ 5. [p. 180.]

Before line 1, 1856: read "From this hour, freedom!" Dropped in 1881.

Line 6, 1856: read "air" for "space." Present reading in 1871.

Line 8: "better" added in 1871.

§ 6. [p. 181.]

Line 5, 1856: read "Here is space — here a great," etc. Present reading in 1871.

Line 6, 1856: read "a great" for "such a." Present reading in 1881.

Line 19, 1856: read "The animals, the past, the future, light, space, majesty, love, if they," etc. Present reading in 1871.

§ 7. [p. 182.]

Line 2, 1856: read "The efflux of the soul comes through beautiful gates of laws, provoking questions." Present reading in 1867.

§ 8. [p. 183.]

Line 2: "open" added in 1881.

§ 10. [p. 184.]

Line 1, 1856: read "great to you" for "greater." Present reading in 1871.

§ 12. [p. 186.]

After line 2, 1856: read

"Over that which hindered them, over that which retarded,
passing impediments large or small,
Committers of crimes, committers of many beautiful virtues."

Dropped in 1881.

§ 13. [p. 187.]

After stanza 1, read the following stanza, 1856:

"The soul travels;
The body does not travel as much as the soul;
The body has just as great a work as the soul, and parts away at last for the journeys of the soul."

Dropped in 1881.

Line 24, 1856: read "Allons!" etc.; "or man or woman come forth" added in 1881.

Line 25: "sleeping or dallying there," added in 1860.

Line 26, 1856: read "Allons!" etc.; "out from behind the screen," added in 1881.

Line 32, 1856: read "No husband, no wife, no friend, no lover, so trusted as to hear the confession." Present reading in 1867.

Line 33, 1856: after "goes" read "open and above-board it goes." Dropped 1867.

Line 36, 1856: after "women" read "among their families." Dropped in 1867.

§ 14. [p. 189.]

Line 8, 1856: read "contentions" for "desertions." Present reading in 1860.

§ 15. [p. 190.]

Line 2, 1856: The last clause made another line beginning with "Allons!" Present reading in 1881.

Line 7, 1856: read "Mon enfant" for "Camerado." Present reading in 1881.

Crossing Brooklyn Ferry. [I., p. 191.]

1856: *Sun-Down Poem,* pages 211–222; 1860: *Crossing Brooklyn Ferry,* pages 379–388; 1871: given the same relative position as it now occupies, but not placed finally till 1881, following *Song of the Open Road.*

§ 1. [p. 191.]

Line 1, 1856: read "Flood-tide of the river, flow on! I watch you, face to face." Present reading in 1860, except read "watch" for "see." Read "see" in 1881.

Line 2: "there" added in 1860.

Line 4: "returning home" added in 1860.

§ 3. [p. 192.]

After line 2, 1856: read "I project myself, also I return — I am with you, and know how it is." Dropped in 1881.

Line 8, 1856: read "the sun half an hour high" for "of old." Present reading in 1881.

Line 9, 1856: for "Twelfth-month" read "December." Present reading in 1860.

Lines 9, 10, 11, and 12, began in 1856 with "I." Dropped in 1881.

§ 4. [p. 194.]

After line 1, 1856: read "I project myself a moment to tell you — also I return." Dropped in 1881.

§ 5. [p. 194.]

Line 4: "Brooklyn of ample hills was mine" added in 1867. But read, 1860: "I was of old Brooklyn."

§ 6. [p. 195.]

Line 4, 1856: read after "meagre"— "Would not people laugh at me?" Dropped in 1881.

Line 5, 1856: read "It is not" for "Nor is it." Present reading in 1881.

Line 10, 1856: read after "sly" — "a solitary committer, a coward, a malignant person." Present reading in 1860.

Line 14 added in 1881.

After line 14, 1856: read "But I was a Manhattanese, free, friendly, and proud!" Dropped in 1881.

§ 7. [p. 196.]

Line 6: "for all the distance" added in 1881.

After section 7, 1856: read

"It is not you alone, nor I alone,
Not a few races, not a few generations, not a few centuries,
It is that each came, or comes, or shall come, from its due emission, without fail, either now, or then, or henceforth,
Everything indicates — the smallest does, and the largest does,
A necessary film envelops all, and envelops the soul for a proper time."

Dropped in 1881.

§ 8. [p. 196.]

Line 1, 1856: read "Now I am curious what sight can ever," etc. Present reading in 1881.

Lines 4 and 5, 1856: read "Curious" before "what." Dropped in 1881.

After last line, 1856: read "What the push of reading could not start, is started by me personally, is it not?"

§ 9. [p. 197.]

After line 5, 1856: read "Bully for you! you proud, friendly, free Manhattanese." Dropped in 1871.

After line 7, 1856: read "Blab, blush, lie, steal, you or I or any one after us!" Dropped in 1871.

After line 25, 1856: read

"We descend upon you and all things, we arrest you all,
We realize the soul only by you, you faithful solids and fluids,

Through you color, form, location, sublimity, ideality,
Through you every proof, comparison, and all the suggestions and determinations of ourselves."

Dropped in 1881.

Line 26, 1856: read after "ministers" "novices." Dropped in 1881.

Song of the Answerer. [I., p. 200.]

Two poems were brought together in 1881 under the title given above.

§ 1. [p. 200.]

1855, without title, pages 85–87; 1856: *Poem of the Poet,* pages 244–248; 1860: *Leaves of Grass, No. 3,* pages 204–208; 1867: *Now List to My Morning's Romanza,* pages 294–297; 1871: with the 1867 title, but under the general group title of *The Answerer.* Given its present title and place in 1881.

Stanza 1 added in 1867; "I tell the signs of the Answerer" added in 1871.

Line 3, 1855: read "with" for "bearing." Present reading in 1867.

Lines 6 and 7, 1855: the verbs in this stanza in the past tense. Present reading in 1871.

Line 7, 1855: read "the poet" for "him that answers for all."

Line 12: "(so tell I my morning's romanza)" added in 1867.

Line 20, 1855: read "city" after "own."

Line 40, 1855: read "captain" for "soldier." Present reading in 1867.

Line 49, 1855: read "or Delaware" for "or Paumanok sound." Present reading in 1860.

After last stanza, 1855: read

"You think it would be good to be the writer of melodious verses,
Well, it would be good to be the writer of melodious verses;
But what are verses beyond the flowing character you could have? or beyond beautiful manners and behavior?
Or beyond one manly or affectionate deed of an apprentice-boy? or old woman? or man that has been in prison, or is likely to be in prison?"

§ 2. [p. 204.]

1856: *Poem of the Singers, and of the Words of Poems,* pages 262–264; 1860: *Leaves of Grass, No. 6,* pages 215–217; 1867: *The Indications,* pages 313–314; 1871, *The Indications,* under the general title of *The Answerer;* 1881: given present position of section 2 of *Song of the Answerer.*

Line 1 added in 1867.

Line 3, 1856: read "flaw" for "break." Present reading in 1881.

Line 5, 1856: read "complete" for "general." Present reading in 1881.

Line 10: "the Answerer" added in 1871.

Line 13, 1856: read "The name of each is, a heart-singer, eye-singer, hymn-singer, law-singer, ear-singer, head-singer, sweet singer, wise-singer, droll-singer, thrift-singer, sea-singer, wit-singer, echo-singer, parlor-singer, love-singer, passion-singer, mystic-singer, weeping-singer, fable-singer, item-singer, or something else." Present reading in 1867.

Line 14: "true" added in 1871.

Lines 15 and 16 added in 1871.

Line 21: "the Answerer" added in 1870.

Line 22, 1856: read "The builder, geometer, mathematician, astronomer, melodist, philosoph, chemist, anatomist, spiritualist, language-searcher, geologist, phrenologist, artist — all these underlie the maker of poems." Present reading in 1867: but "the Answerer" added in 1871.

Line 24, 1856: read "romances" for "daily life." Present reading in 1881.

Line 28, 1856: read "They are not the finish, but rather the outset." Present reading in 1860.

Our Old Feuillage. [I., p. 206.]

1860: *Chants Democratic, No. 4,* pages 159–166; 1867: *American Feuillage,* pages 251–256. Present title and place in 1881.

Line 1, 1860: read

"America always!
Always me joined with you, whoever you are!"

Line 1, 1860: read "own" for "old." Present reading in 1881.

Line 34, 1860: read "turpentine and tar dropping," etc.; "There is the turpentine distillery" for "There are the turpentine works." Present reading in 1867.

Line 54, 1860: read at end of present line "you also — me also." Dropped in 1881.

Line 64, 1860: "the individuality and sovereignty of The States." Present reading in 1867.

Line 69, 1860: read after "Florida" — "or in Louisiana, with pelicans breeding."

Line 77, 1860: "out of a thousand diverse contributions" added in 1881.

Line 79: "war" added in 1871.

Line 80, 1860: read "endless" for "the old." Present reading in 1881.

A Song of Joys. [I., p. 213.]

1860: *Poem of Joys,* pages 259–268. 1867: *Poems of Joy,* pages 271–279. 1871: in *Passage to India* annex, pages 43–52, under original title. With present title and place in 1881.

Line 1, 1860: read "a most jubilant poem" for "the most jubilant song"; 1867: "the most jubilant poems." Present reading in 1881.

After line 1, 1871: read "Even to set off these, and merge with these, the carols of Death." Dropped in 1881.

Lines 2 and 3, 1860: begin with "O." Dropped in 1881.

Lines 5 and 6, 1860: read "poem" for "song." Present reading in 1881.

After line 6, 1860: read

"O to be on the sea! the wind, the wide waters around;
O to sail in a ship under full sail at sea."

Dropped in 1871.

Stanza 5: transferred to this place in 1871 from near the end of the poem.

After line 31, 1860: read

"O male and female!
O the presence of women! (I swear, nothing is more exquisite to me than the mere presence of women;)

O for the girl, my mate! O for happiness with my mate!
O the young man as I pass! O I am sick after the friendship of him who, I fear, is indifferent to me.

O the streets of cities!
The flitting faces — the expressions, eyes, feet, costumes! O I cannot tell how welcome they are to me;
O of men — of women toward me as I pass — The memory of only one look — the boy lingering and waiting."

The last line dropped in 1871; the whole stanza dropped in 1881.

Lines 33 and 34, 1860: read "O to," etc., and "O the," etc.

After line 35, 1860: read "O it is I." Dropped in 1881.

Line 43, 1860: sentence begins with "Or"; so the first line of next stanza. Present reading in 1881.

Line 55, 1860: read "the Niagara (the St. Lawrence)"; "the Niagara" dropped in 1881.

Line 65, 1860: read "O the joys of the soldier!" Present reading in 1871.

Line 66, 1860: read "general" for "commanding officer."

Line 69: "crash of" added in 1867.

Line 89, 1860: read "perfect happiness"; "perfect" dropped in 1881.

Lines 94–97: transferred from near the end of the poem in 1871.

Line 99, 1860: read "O" before "my"; after "from" read "facts"; after "touch" read "my phrenology." Present reading in 1881.

Line 100, 1860: read "O my," etc.

Line 101, 1860: read "O what is proved," etc. Present reading in 1871.

After line 109, 1860: read

"O the pleasure with trees!
The orchard — the forest — the oak, cedar, pine, pekan-tree,
The honey-locust, black-walnut, cottonwood, and magnolia."

Dropped in 1881.

Line 115–120: transferred from near the end of the poem in 1867.

Line 116, 1860: read "Personality" before "to be." Dropped in 1881.

Lines 121–133 added in 1871.

After line 136, 1860: read "O me repellant and ugly." Dropped in 1881.

Compare an early manuscript:

"Perfect serenity of mind

To take with entire self-possession whatever comes.
What is this small thing in the great continuous volumes everywhere?
This is but a temporary portion — not to be dwelt upon — not to distress — not to have prominence
Superior nonchalance
No fumes — no ennui — no complaints or scornful criticisms.
To find how easily one can abstract his identity from temporary affairs."

Lines 139–143: transposed from an earlier position in the poem in 1881.

Line 139, 1860: "O Death." 1871: "O Death! the voyage of Death." Present reading in 1881.

Line 140, 1860: read "O the beautiful," etc.

Line 141, 1860: read "O that of myself," etc.

Present reading of 140 and 141 in 1881.

Before line 147, 1860: read "O the joy of suffering!" Dropped in 1881.

Line 147: "O" added in 1881.

Line 148, 1860: read "I" for "one." Present reading in 1867.

Line 149, 1860: read "death" after "odium." Dropped in 1881.

Lines 152–156 added in 1871.

Line 157, 1860: read "O to have my life henceforth my poem of joys!" Present reading in 1871.

After line 158, 1860: read "An athlete — full of rich words — full of joys." This line ended the poem in 1860 and 1867.

Lines 159, 160, 161 added in 1871.

In the original poem of 1860 there were 41 stanzas. These

have been transposed in part and a few combined. The following stanza was dropped in 1871 (stanza 38 of 1860):

"O love-branches! love-root! love-apples!
O chaste and electric torrents! O mad-sweet drops."

Song of the Broad-Axe. [I., p. 223].

1856: *Broad-Axe Poem,* pages 140–160; 1860: *Chants Democratic, No. 2,* pages 126–142; 1867: with present title, pages 169–182. The present position, following *A Song of Joys,* given in 1881.

Among Whitman's manuscripts were found the following notes made for this poem:

"BROADAXE — First as coming in the rough ore out of the earth — Then as being smelted and made into usable shape for working — then into some of the earlier weapons of the axe kind — battleaxe — headsman's axe — carpenter's broadaxe — (process of making, tempering and finishing the axe,) inquire fully.

"USES OF THE BROADAXE.

"In cutting away masts when the ship is on her beam-ends.

"In hewing the great timbers for the old-fashioned houses and barns.

"Passage describing the putting up of a good styled log cabin in the western woods — the whole process — joining the logs — the company — the fun — the axe.

"The sylvan woodman or woodboy.

"The cutting down of an unusually large and majestic tree — live oak or other — for some kelson to a frigate or first-class steamship — (what wood is the kelson generally?)

"Procession of portraits of the different users of the axe — the raftsman, the lumberman, the antique warrior, the headsman, the butcher, the framer of houses, the squatter of the west — the pioneer.

"Founding of cities. Make it the American emblem preferent to the eagle.

"In ship building. In cutting a passage through the ice.

"The butcher in his slaughter house.

Walt Whitman
From the oil painting by Kelly. Owned by W. C. Crane, Esq., New York

"Full Picture. The antique warrior always with his great axe — the brawny swinging arm — the clatter and crash on the helmeted head — the death howl and the quick tumbling body and rush of friend and foe thither — the summons to surrender — the battering of castle-gates and city-gates.

"Building wharves and piers.

"Picture full of the pioneer.

"The Roman lictors preceding the consuls.

"The sacrificial priest, Grecian, Roman and Jewish.

"What in Scandinavia?

"All through the framing of a house — all through — the hewing of timbers — the knocking of beams in their places — laying them regular. The framers wielding the axe — their attitudes standing, bending — astride the beams driving in pins — as the frame is being raised — they on the posts or braces — holding on — their limbs — the [one arm] hooked around the plate, the other arm wielding the axe.

"Episodic in the cutting down of the tree — about what the wood is for — for a saloon, for a ceiling, or floor, for a coffin, for a workbox, a sailor's chest, a musical instrument, for firewood — for rich casings or frames.

"In a terrible fire the use of the axe to cut down connecting woodwork to stop the fire — the excitement — the firemen — the glare — the hoarse shouts — the flames — the red faces and dense shadows."

§ 1. [p. 223.]

Line 1, 1856: read "Broad-Axe" for "Weapon."

Compare an early manuscript:

"The irregular tapping of rain off my house-eaves at night after
the storm has lulled,
Gray-blue sprout so hardened grown
Head from the mother's bowels drawn
Body shapely naked and wan
Fibre produced from a little seed sown."

§ 3. [p. 224.]

Line 9: "the outset anywhere" added in 1860.

After line 9, 1856: read "The Year 1 of These States, the weapons that year began with, scythe, pitch-fork, club, horse-pistol." Dropped in 1860.

Line 34, 1856: read "and" for "striking the." Present reading in 1860.

Line 45, 1856: read "the echoed rise and fall," etc.

§ 4. [p. 228.]

Line 5, 1856: read "And" for "For." Present reading in 1881.

Line 8, 1856: read "the greatest" for "a great"; 1867: "the great." Present reading in 1861.

Line 15, 1856: read "the greatest" for "a great"; 1867: "the great." Present reading in 1881.

§ 5. [p. 229.]

Line 1, 1856: read "the greatest" for "a great"; 1867, "the great." Present reading in 1881. "merely" added in 1881.

After line 7, 1856: read "Where these may be seen going every day in the streets, with their arms familiar to the shoulders of their friends." Dropped in 1867.

After line 9, 1856: read "Where behavior is the finest of the fine arts." Dropped in 1867.

Line 16, 1856: after "taught" read "from the jump that they are," etc. Dropped in 1867.

Line 20, 1856: after "men" read "and are appealed to by the orators the same as the men." Dropped in 1867.

Line 25, 1856: read "greatest" for "great." Present reading in 1867.

§ 6. [p. 230.]

Line 1, 1856: read "How beggarly appear poems, arguments, orations, before an electric deed." Present reading in 1867.

After section 6 read in 1856:

"Was that your best? Were those your vast and solid?
Riches, opinions, politics, institutions, to part obediently from the path of one man or woman!

The centuries, and all authority, to be trod under the foot-soles of one man or woman!"

Dropped in 1871.

§ 7. [p. 231.]

Line 10, 1856: after "druids" read "and the bloody body laid in the hollow of the great stone." Dropped in 1867.

Line 14, 1856: for "long" read "incalculably"; 1867: "long, long." Present reading in 1881.

§ 8. [p. 232.]

Line 8, 1856: read "princes" for "lords." Present reading in 1860.

§ 9. [p. 233.]

Line 19, 1856: after "Penobscot" read "or St. John's." Dropped in 1860.

Line 20: "or on the Columbia" added in 1860.

Line 22, 1856: read "Dwellers up north in Minnesota and by the Yellowstone river," etc. Present reading in 1881.

Line 28: "and canal" added in 1871.

After line 28, 1856: a new stanza beginning "The shapes arise!"

Line 29, 1856: read "Atlantic and Pacific" for "Eastern and Western seas." Present reading in 1860.

§ 10. [p. 235.]

After line 11, 1856: read "The shape of the pill-box, the disgraceful ointment-box, the nauseous application, and him or her applying it." Dropped in 1867.

After line 15, 1856: read "The shape of the slats of the bed of a corrupted body, the bed of the corruption of gluttony or alcoholic drinks." Dropped in 1867.

Line 17, 1856: read "the sickening dangling," etc.; "sickening" dropped in 1871.

After line 23, 1856: read

"Their shapes arise, the shapes of full-sized men!
Men taciturn yet loving, used to the open air, and the manners of the open air,
Saying their ardor in native forms, saying the old response,
Take what I have then, (saying fain,) take the pay you approached for,
Take the white tears of my blood, if that is what you are after."

Dropped in 1867.
After section 11, 1856: read

"His shape arises!
Arrogant, masculine, naïve, rowdyish,
Laugher, weeper, worker, idler, citizen, countryman,
Saunterer of woods, stander upon hills, summer swimmer in rivers or by the sea,
Of pure American breed, of reckless health, his body perfect, free from taint from top to toe, free forever from headache and dyspepsia, clean-breathed,
Ample-limbed, a good feeder, weight a hundred and eighty pounds, full-blooded, six feet high, forty inches round the breast and back,
Countenance sun-burnt, bearded, calm, unrefined,
Reminder of animals, meeter of savage and gentleman on equal terms,
Attitudes lithe and erect, costume free, neck open, of slow movement on foot,
Passer of his right arm round the shoulders of his friends, companion of the street,
Persuader always of people to give him their sweetest touches, and never their meanest,
A Manhattanese bred, fond of Brooklyn, fond of Broadway, fond of the life of the wharves and the great ferries,
Enterer everywhere, welcomed everywhere, easily understood after all,
Never offering others, always offering himself, corroborating his phrenology,
Voluptuous, inhabitive, combative, conscientious, alimentive, intuitive, of copious friendship, sublimity, firmness, self-

esteem, comparison, individuality, form, locality, eventuality,
Avowing by life, manners, works, to contribute illustrations of results of The States,
Teacher of the unquenchable creed, namely, egotism,
Inviter of others continually henceforth to try their strength against his.

The shapes arise!
Shapes of America, shapes of centuries,
Shapes of those that do not joke with life, but are in earnest with life,
Shapes ever projecting other shapes,
Shapes of a hundred Free States, begetting another hundred north and south,
Shapes of turbulent manly cities,
Shapes of an untamed breed of young men, and natural persons,
Shapes of the women fit for These States,
Shapes of the composition of all the varieties of the earth,
Shapes of the friends and home-givers of the whole earth,
Shapes bracing the whole earth, and braced with the whole earth."

These stanzas were dropped in 1867 and the present section (12) was substituted. The original (1867) reading is the following:

"The main shapes arise!
Shapes of Democracy, total — result of centuries;
Shapes, ever projecting other shapes;
Shapes of a hundred Free States, begetting another hundred;
Shapes of turbulent manly cities;
Shapes of the women fit for These States,
Shapes of the friends and home-givers of the whole earth,
Shapes bracing the earth, and braced with the whole earth."

Present reading in 1871.

Song of the Exposition. [I., p. 238.]

1871: *After All, Not To Create Only,* the last appendix, pages 1–14; named *Song of the Exposition* in 1876 and applied to the

Centennial Exposition under general title of *Centennial Songs,* in the third section of the *Two Rivulets* volume. The poem was originally recited by Whitman at the opening of the Fortieth Annual Exhibition of the American Institute, New York, September 7, 1871. In 1876, it was accompanied by this preface:

"Struggling steadily to the front, not only in the spirit of Opinion, Government, and the like, but, in due time, in the Artistic also, we see actual operative LABOR and LABORERS, with Machinery, Inventions, Farms, Products, &c., pressing to place our time, over the whole civilized world. Holding these by the hand, we see, or hope we see, THE MUSE (radiating, representing, under its various expressions, as in every age and land, the healthiest, most heroic Humanity, common to all, fusing all) entering the demesnes of the New World, as twin and sister of our Democracy — at any rate we will so invite Her, here and now — to permanently infuse in daily toils, and be infused by them.

"Perhaps no clearer or more illustrative sign exists of the current adjustment and tendency than those superb International Expositions of the World's Products, Inventions and Industries, that, commencing in London under Prince Albert, have since signalized all the principal Nations of our age, and have been rife in the United States — culminating in this great Exposition at Philadelphia, around which the American Centennial, and its thoughts and associations, cluster — with vaster ones still in the future.

"Ostensibly to inaugurate an Exposition of this kind — still more to outline the establishment of a great *permanent* Cluster-Palace of Industry from an imaginative and Democratic point of view — was the design of the following poem; from such impulses it was first orally deliver'd."

§ 1. [p. 238.]

Stanza 1 added in 1881.

2. [p. 238.]

Line 6, 1871: read "The same on the walls of your Gothic European Cathedrals, French and German Castles"; 1876: "The same on the walls of the great Italian Cathedrals, and German, French and Spanish Castles." Present reading in 1881.

§ 3. [p. 239.]

After line 3, 1871: read

"She comes! this famous Female — as was indeed to be expected;
(For who, so ever-youthful, 'cute and handsome, would wish to stay in mansions such as those,
When offer'd quarters with all the modern improvements,
With all the fun that 's going — and all the best society?)

Dropped in 1881.

Line 15, 1871: read "submerged" for "ended." Present reading in 1881.

Line 18, 1871: read "Silent through time," etc. Present reading in 1881.

Line 19: "ended the primitive call of the muses" added in 1876.

Line 20, 1871: read "Thalia closed and dead." Present reading in 1876.

Line 21, 1871: read "Seal'd" for "Ended." Present reading in 1876.

Line 25: "from its waters" added in 1881.

Line 28: "foreign" added in 1876.

Line 30, 1871: read after "vault" — "laid on the shelf." Dropped in 1881.

Lines 33–38 in 1871: read

"I say I see, my friends, if you do not, the Animus of all that World,
Escaped, bequeath'd, vital, fugacious as ever, leaving those dead remains, and now this spot approaching, filling;
— And I can hear what maybe you do not — a terrible æsthetical commotion,
With howling desperate gulp of 'flower' and 'bower,'
With 'Sonnet to Matilda's Eyebrow' quite, quite frantic;
With gushing, sentimental reading circles turn'd to ice or stone;
With many a squeak, (in metre choice,) from Boston, New York, Philadelphia, London;
As she, the illustrious Emigré, (having, it is true, in her day, although the same, changed, journey'd considerable,)" etc.

These lines, except the last, dropped in 1881.

§ 4. [p. 241.]

Line 2, 1871: read "what else indeed have I come for?" Present reading in 1881.

§ 5. [p. 241.]

Line 1: "really" added in 1881.

Line 23, 1871: read "Somewhere within the walls of all." Present reading in 1881.

Lines 25 and 26 added in 1881.

Line 38, 1871: after "infinite" read "solemn." Present reading in 1881.

§ 7. [p. 244.]

After line 14, 1871: read

"To this resplendent day, the present scene,
These eyes and ears that like some broad parterre bloom up around, before me."

Dropped in 1876.

After line 18, 1871: read "Boldly to thee, America, to-day! and thee, Immortal Muse!" Dropped in 1881.

Line 19, 1871: read "practical" before "manual." Dropped in 1881.

Line 30, 1871: read "general" for "practical." Present reading in 1881.

Line 37, 1871: read "With latest materials, works"; "the inter-transportation of the world" added in 1876.

Line 40: "Hoosac tunnels, the Brooklyn bridge" added in 1876; "Gothard" added in 1881.

After line 40, 1871: read "Science advanced, in grandeur and reality, analyzing everything." Dropped in 1876.

§ 8. [p. 246.]

Line 1, 1871: read "And thou, high-towering One—America." Present reading in 1876.

Line 2, 1871: read "Thy swarm of offspring towering high," etc. Present reading in 1881.

Line 9, 1871: read "and Union" for "for All." Present reading in 1881.

Line 25, 1871: read "Behold" before "how." Dropped in 1881.

After line 29, 1871: read

"Behold! (for still the procession moves,)
Behold, Mother of All, thy countless sailors, boatmen, coasters!
The myriads of thy young and old mechanics!"

Dropped in 1881.

Line 36: "oil" added in 1881.

§ 9. [p. 249.]

After line 16, 1871: read "The poets, women, sailors, soldiers, farmers, miners, students thine!" Dropped in 1876.

Song of the Redwood Tree. [I., p. 251.]

1876, in the *Two Rivulets* volume, the second of the *Centennial Songs*. Given its present place in 1881.

§ 1. [p. 251.]

Line 26, 1876: read "and" for "with."

Line 42, 1876: read "valleys grand"; "far" added in 1881.

Line 76, 1876: read "wood-spirits'" before "voices."

A Song for Occupations. [I., p. 257.]

1855, without title, pages 57–64. 1856, *Poem of the Daily Work of the Workmen and Workwomen of These States,* pages 121–139. 1860, *Chants Democratic No. 3*, pages 143–158. 1867, *To Workingmen,* pages 230–248. 1871, *Carol of Occupations,* pages 209–218. Given present title and place in 1881.

In 1855, the poem began with the following stanzas (dropped in 1881):

"Come closer to me,
Push close my lovers and take the best I possess,
Yield closer and closer and give me the best you possess.

This is unfinished business with me—how is it with you?
I was chilled with the cold types and cylinder and wet paper between us.

Male and Female! *
I pass so poorly with paper and types—I must pass with the contact of bodies and souls.

American masses! †
I do not thank you for liking me as I am, and liking the touch of me—I know that it is good for you to do so."

§ 1. [p. 257.]

Stanza 1 added in 1867: the first line read "This is the poem of occupations"; "poem" became "carol" in 1871; present reading in 1881.

Line 4: "Workmen and Workwomen" added in 1860.

Line 10, 1855: read "am I" for "I."

Line 13, 1855: read "If you are a workman or workwoman, I stand as nigh as the nighest that works in the same shop." Present reading in 1860.

Line 15, 1855: read "lover or husband or wife." Connectives dropped in 1856.

Line 16, 1855: read "If you have become degraded or ill, then I will become so for your sake." Present reading in 1856.

Line 17, 1856: after "deeds" read "plenty of them." Dropped in 1867.

Line 18, 1855: "I say I will carouse" for "I carouse." Present reading in 1856.

Line 19, 1855: read "do I not often meet" for "why I often meet." Present reading in 1867.

After line 19, 1855: read "If you see a good deal remarkable in me, I see just as much remarkable in you." Dropped in 1867.

Line 24, 1855: read "that you was" for "were." Present reading in 1881.

Line 25, 1855: read "or diseased, or rheumatic, or a prostitute—or are so now." Present reading in 1881.

§ 2. [p. 258.]

After line 3, 1855: read

* "Male and Female" added in 1860. † "American masses" added in 1860.

"I see and hear you and what you give and take,
What is there you cannot give and take?
I see not merely that you are polite or white-faced, married or single, citizens of old states or citizens of new states, eminent in some profession, a lady or gentleman in a parlor, or dressed in the jail uniform, or pulpit uniform.
Not only the free Utahan, Kansian, or Arkansian, not only the free Cuban, not merely the slave, not Mexican native, or Flatfoot, or negro from Africa,
Iroquois eating warflesh, fish-tearer in his lair of rocks and sand, Esquimaux in the dark cold snow-house, Chinese with his transverse eyes, Bedowee, or wandering nomad, or tabounshick at the head of his droves."

Dropped in 1867.

Compare an early manuscript reading:

"I see who you are if nobody else sees nor you either,
I see not so much that you are polite or white-faced
I see less a citizen of an old State or a citizen of a new State,
Alabamian, Canadian, British, French, or Malay or from Africa, or savage off there in the woods, or fisheater in his lair of rocks and sand, or Chinese with his transverse eyes, a wandering nomad, or tabounshick at the head of his drove,
Man and woman and child indoors and outdoors I see . . . and all else behind them or through them,
I see the wife and she is not one jot less than the husband,
I see the mother and she is every bit as much as the father,
I see you engineer, laboring person, minister, editor, immigrant,
I see you sailors, man-of-wars-man, and merchantman and coastman,
I see you and stand before you driver of horses,
Son, progenitor . . . . . ."

Line 4: "one just as much as the other" added in 1860.

Line 9, 1855: read "of those not rich" for "of ignorant and poor." Present reading in 1867.

After line 10, 1855: read

"The naive, the simple and hardy, he going to the polls to vote, he who has a good time and he who has a bad time;
Mechanics, southerners, new arrivals, sailors, man-o'-wars-men, merchant-men, coasters."

These lines were discarded in 1867 and what is now line 11 was substituted.

Line 15 1855: read "I bring not money or amours or dress or eating—but I bring as good." Present reading in 1856, but "erudition" added in 1881.

After "readiest": read "it is not them, though it is endlessly provoked by them — What is there ready and near you now?" Present reading in 1867.

§ 3. [p. 260.]

Line 9, 1855: after "forever" read "and each acre of surface and space forever." Dropped in 1867.

Line 10 added in 1867.

Line 11, 1855: read "as mainly for a trade" for "for your trade." Present reading in 1856.

Line 13: "that" added in 1881.

Line 20, 1855: read "prudence" for "cash." Present reading in 1856.

Line 21, 1855: read "but" for "then." Present reading in 1856.

Line 25, 1855: read "But I am eternally in love" for "Then I am in love." Present reading in 1860.

§ 4. [p. 262.]

Line 1, 1855: read "value and respect" for "reverence." Present reading in 1856.

Line 4, 1855: read "December" for "Twelfth-month." Present reading in 1860.

Line 6 added in 1867.

Line 7, 1855: read "All doctrines, all politics," etc.

Line 8, 1855: read "All sculpture," etc.

Line 15, 1855: read "notes" for "score." Present reading in 1856.

§ 5. [p. 263.]

Line 3, 1855: read "and here with me" for "with the mystic unseen soul." Present reading in 1867.

Section 5 was given its present reading in 1867. The following is the reading in 1860 which differs only in minor details from that of 1855 and 1856:

"The old, forever-new things — you foolish child! the closest, simplest things, this moment with you,
Your person, and every particle that relates to your person,
The pulses of your brain, waiting their chance and encouragement at every deed or sight,
Anything you do in public by day, and anything you do in secret between-days,
What is called right and what is called wrong — what you behold or touch, or what causes your anger or wonder,
The ankle-chain of the slave, the bed of the bed-house, the cards of the gambler, the plates of the forger,
What is seen or learnt in the street, or intuitively learnt,
What is learnt in the public school, spelling, reading, writing, ciphering, the black-board, the teacher's diagrams,
The panes of the windows, all that appears through them, the going forth in the morning, the aimless spending of the day,
(What is it that you made money? What is it that you got what you wanted?)
The usual routine, the work-shop, factory, yard, office, store, desk,
The jaunt of hunting or fishing, and the life of hunting or fishing,
Pasture-life, foddering, milking, herding, and all the personnel and usages,
The plum-orchard, apple-orchard, gardening, seedlings, cuttings, flowers, vines,
Grains, manures, marl, clay, loam, the subsoil plough, the shovel, pick, rake, hoe, irrigation, draining,

The curry-comb, the horse-cloth, the halter, bridle, bits, the very wisps of straw,
The barn and barn-yard, the bins, mangers, mows, racks,
Manufactures, commerce, engineering, the building of cities, every trade carried on there, and the implements of every trade,
The anvil, tongs, hammer, the axe and wedge, the square, mitre, jointer, smoothing-plane,
The plumbob, trowel, level, the wall-scaffold, the work of walls and ceilings, or any mason-work,
The steam-engine, lever, crank, axle, piston, shaft, air-pump, boiler, beam, pulley, hinge, flange, band, bolt, throttle, governors, up and down rods,
The ship's compass, the sailor's tarpaulin, the stays and lanyards, the ground tackle for anchoring or mooring, the life-boat for wrecks,
The sloop's tiller, the pilot's wheel and bell, the yacht or fish-smack — the great gay-pennanted three-hundred-foot steamboat, under full headway, with her proud fat breasts, and her delicate swift-flashing paddles,
The trail, line, hooks, sinkers, and the seine, and hauling the seine,
The arsenal, small-arms, rifles, gunpowder, shot, caps, wadding, ordnance for war, and carriages;
Every-day objects, house-chairs, carpet, bed, counterpane of the bed, him or her sleeping at night, wind blowing, indefinite noises,
The snow-storm or rain-storm, the tow-trowsers, the lodge-hut in the woods, the still-hunt,
City and country, fire-place, candle, gas-light, heater, aqueduct,
The message of the Governor, Mayor, Chief of Police — the dishes of breakfast, dinner, supper,
The bunk-room, the fire-engine, the string-team, the car or truck behind,
The paper I write on or you write on, every word we write, every cross and twirl of the pen, and the curious way we write what we think, yet very faintly,
The directory, the detector, the ledger, the books in ranks on the book-shelves, the clock attached to the wall,

The ring on your finger, the lady's wristlet, the scent-powder, the druggist's vials and jars, the draught of lager-beer,

The etui of surgical instruments, the etui of oculist's or aurist's instruments, or dentist's instruments,

The permutating lock that can be turned and locked as many different ways as there are minutes in a year,

Glass-blowing, nail-making, salt-making, tin-roofing, shingle-dressing, candle-making, lock-making and hanging,

Ship-carpentering, dock-building, fish-curing, ferrying, stone-breaking, flagging of side-walks by flaggers,

The pump, the pile-driver, the great derrick, the coal-kiln and brick-kiln,

Coal-mines, all that is down there, the lamps in the darkness, echoes, songs, what meditations, what vast native thoughts looking through smutch'd faces,

Iron-works, forge-fires in the mountains, or by river-banks, men around feeling the melt with huge crowbars — lumps of ore, the due combining of ore, limestone, coal — the blast-furnace and the puddling-furnace, the loup-lump at the bottom of the melt at last — the rolling-mill, the stumpy bars of pig-iron, the strong clean-shaped T rail for rail-roads,

Oil-works, silk-works, white-lead-works, the sugar-house, steam-saws, the great mills and factories,

Lead-mines, and all that is done in lead-mines, or with the lead afterward,

Copper-mines, the sheets of copper, and what is formed out of the sheets, and all the work in forming it,

Stone-cutting, shapely trimmings for façades, or window or door lintels — the mallet, the tooth-chisel, the jib to protect the thumb,

Oakum, the oakum-chisel, the caulking-iron — the kettle of boiling vault-cement, and the fire under the kettle,

The cotton-bale, the stevedore's hook, the saw and buck of the sawyer, the screen of the coal-screener, the mould of the moulder, the working-knife of the butcher, the ice-saw, and all the work with ice,

The four-double cylinder press, the hand-press, the frisket and

tympan, the compositor's stick and rule, type-setting, making up the forms, all the work of newspaper counters, folders, carriers, news-men,

The implements for daguerreotyping — the tools of the rigger, grappler, sail-maker, block-maker,

Goods of gutta-percha, papier-maché, colors, brushes, brush-making, glazier's implements,

The veneer and glue-pot, the confectioner's ornaments, the decanter and glasses, the shears and flat-iron,

The awl and knee-strap, the pint measure and quart measure, the counter and stool, the writing-pen of quill or metal — the making of all sorts of edged tools,

The ladders and hanging-ropes of the gymnasium, manly exercises, the game of base-ball, running, leaping, pitching quoits,

The designs for wall-papers, oil-cloths, carpets, the fancies for goods for women, the book-binder's stamps,

The brewery, brewing, the malt, the vats, every thing that is done by brewers, also by wine-makers, also vinegar-makers,

Leather-dressing, coach-making, boiler-making, rope-twisting, distilling, sign-painting, lime-burning, coopering, cotton-picking — electro plating, electrotyping, stereotyping,

Stave-machines, planing-machines, reaping-machines, ploughing-machines, thrashing-machines, steam-wagons,

The cart of the carman, the omnibus, the ponderous dray,

The wires of the electric telegraph stretched on land, or laid at the bottom of the sea, and then the message in an instant from a thousand miles off,

The snow-plough, and two engines pushing it — the ride in the express-train of only one car, the swift go through a howling storm — the locomotive, and all that is done about a locomotive,

The bear-hunt or coon-hunt — the bonfire of shavings in the open lot in the city, and the crowd of children watching,

The blows of the fighting-man, the upper-cut, and one-two-three,

Pyrotechny, letting off colored fire-works at night, fancy figures and jets,

Shop-windows, coffins in the sexton's ware-room, fruit on the fruit-stand — beef in the butcher's stall, the slaughter-house of the butcher, the butcher in his killing-clothes,
The area of pens of live pork, the killing-hammer, the hog-hook, the scalder's tub, gutting, the cutter's cleaver, the packer's maul, and the plenteous winter-work of pork-packing,
Flour-works, grinding of wheat, rye, maize, rice — the barrels and the half and quarter barrels, the loaded barges, the high piles on wharves and levees,
Bread and cakes in the bakery, the milliner's ribbons, the dress-maker's patterns, the tea-table, the home-made sweet-meats;
Cheap literature, maps, charts, lithographs, daily and weekly newspapers,
The column of wants in the one-cent paper, the news by telegraph, amusements, operas, shows,
The business parts of a city, the trottoirs of a city when thousands of well-dressed people walk up and down,
The cotton, woollen, linen you wear, the money you make and spend,
Your room and bed-room, your piano-forte, the stove and cook-pans,
The house you live in, the rent, the other tenants, the deposit in the savings-bank, the trade at the grocery,
The pay on Seventh Day night, the going home, and the purchases;
In them the heft of the heaviest—in them far more than you estimated, and far less also,
In them realities for you and me—in them poems for you and me,
In them, not yourself—you and your Soul enclose all things, regardless of estimation,
In them themes, hints, provokers—if not, the whole earth has no themes, hints, provokers, and never had.

I do not affirm what you see beyond is futile—I do not advise you to stop,
I do not say leadings you thought great are not great,

But I say that none lead to greater, sadder, happier, than those lead to."

§ 6. [p. 266.]

Line 4: "knowledge" added in 1860.

Line 5, 1855: read after "touch"—"always in your friend or brother or nighest neighbor—Woman in your mother or lover or wife." Present reading in 1867; "sister" for "lover" in 1881.

Lines 6 and 7 added in 1856.

In 1860 this part read as follows:

"Will you seek afar off? You surely come back at last,
In things best known to you, finding the best, or as good as the best,
In folks nearest to you finding also the sweetest, strongest, lovingest,
Happiness, knowledge, not in another place, but this place—not for another hour, but this hour,
Man in the first you see or touch—always in your friend, brother, nighest neighbor—Woman in your mother, lover, wife,
The popular tastes and occupations taking precedence in poems or any where,
You workwomen and workmen of These States having your own divine and strong life,
Looking the President always sternly in the face, unbending, nonchalant,
Understanding that he is to be kept by you to short and sharp account of himself,
And all else thus far giving place to men and women like you.

O you robust, sacred!
I cannot tell you how I love you;
All I love America for, is contained in men and women like you."

Line 12, 1855: for this line, added in 1856, read the following: "When the sacred vessels or the bits of the eucharist, or the lath and plast, procreate as effectually as the young silversmiths or bakers, or the masons in their overalls."

Compare also an early manuscript:

"Priests! until you can explain a paving stone do not try to explain God;
Until your creeds can do as much as apples and hen's eggs let down your eyebrows a little;
Until your Bibles and Prayer-books are able to walk like me,
And until your brick and mortar can procreate as I can,
I beg you, sirs, do not presume to put them above me."

In 1867 and 1871 this stanza was placed at the beginning of what is now section 4; then given its original place in 1881.

A Song of the Rolling Earth. [I., p. 268.]

1856: *Poem of the Sayers of the Words of the Earth,* pages 322–331; 1860: *To the Sayers of Words,* pages 329–336; 1871: *Carol of Words,* pages 231–238. Present title and place in 1881.

§ 1. [p. 268.]

1856: for line 1 read the following stanza:

"Earth, round, rolling, compact — suns, moons, animals — all these are words,
Watery, vegetable, sauroid advances — beings, premonitions, lispings of the future these are vast words."

Present reading in 1881.

Line 16, 1856: read "The great masters, the sayers." Present reading in 1867.

After line 16, 1856: read

"Syllables are not the earth's words,
Beauty, reality, manhood, time, life — the realities of such as these are the earth's words."

Dropped in 1860.

Line 25, 1856: read "invitation of the earth," etc. "Of the earth" dropped in 1881.

Line 51, 1856: read "her eyes glancing back from it" for "her eyes glance back from it." Present reading in 1860.

Line 52, 1856: read "Glancing there as she sits" for "Glance as she sits." Present reading in 1860.

Line 68, 1856: read "liquid" for "fluid." Present reading in 1860.

§ 2. [p. 272.]

Line 7: "true" added in 1881; 1867: "such is the word," etc; "such" dropped in 1881.

Line 8, 1856: read "not" for "no." Present reading in 1860.

§ 3. [p. 273.]

Line 2, 1856: read "I swear the earth remains broken and jagged only to him who remains broken and jagged"; "I swear" dropped in 1881; "broken and jagged" transposed in 1867.

Line 5, 1856: read "art" for "song." Present reading in 1881.

Line 10, 1856: read "I swear I think all merges," etc. Present reading in 1881.

Line 12, 1856: read "of the words," etc.

§ 4. [p. 274.]

Before line 1, 1856: read "This is a poem for the sayers of the earth — these are hints of meanings"; 1860: "for the sayers of words"; 1871: "a carol of words." The line dropped in 1881.

Line 1, 1856: read "These are they that echo," etc. Present reading in 1871.

Line 6, 1856: read "Say on, sayers of the earth!" "Of the earth" dropped in 1860. "Sing on, singers!" added in 1881.

Line 7, 1856: read "substantial" before "words." Dropped in 1860.

After line 7, 1860: read "Work on—(it is materials you bring, not breaths"). This line was dropped in 1881.

Line 10, 1856: "and ready" added in 1881.

In the last stanza, 1856: each line began with "I swear." Present reading in 1881.

Line 11, 1856: after "fail" read "I announce them and lead them!" Dropped in 1881.

Youth, Day, Old Age and Night. [I., p. 275.]

1881: with present title and place.

Birds of Passage. [I., p. 276.]

A group title for 7 poems in 1881.

Song of the Universal. [I., p. 276.]

A Commencement Poem delivered at Tuft's College, Mass., June 17, 1874. First published in 1876 among the *Centennial Songs* of the *Two Rivulets* volume, pages 15–17.

§ 2. [p. 276.]

Line 5, 1876: read "a husk" for "husks."

Line 7, 1876: read "roads" for "routes."

§ 4. [p. 278.]

Line 18, 1876: sentence ended with "ensemble." "Whatever" began a new sentence.

Pioneers! O Pioneers! [I., p. 279.]

First published in *Drum-Taps* in 1865; 1867: in the annex to *Leaves of Grass,* pages 25–30.

Stanza 7, line 3, 1867: read "and the virgin" for "we the virgin." Present reading in 1871.

Stanza 22, line 2, 1867: read "sleep" for "rest." Present reading in 1881.

To You. [I., p. 284.]

1856: *Poem of You, Whoever You Are,* pages 206–210; 1860: *To You, Whoever You Are,* under general title of *Messenger Leaves,* pages 391–394; 1867: *Leaves of Grass, No. 4,* pages 165–167; *To You* in 1871, but its present place in 1881.

Line 2, 1856: read "those" for "these." "Supposed" added in 1867.

Line 5, 1856: read after "shops"—"law, science"; after "house"—"medicine, print"; after "suffering"—"begetting." Present reading in 1881.

After line 5, 1856: read

"They receive these in their places, they find these or the like of these, eternal, for reasons,
They find themselves eternal, they do not find that the water and soil tend to endure forever, and they not endure."

Dropped in 1860.

Line 24, 1856: read "as much" for "the same." Present reading in 1860.

After line 32, 1856: read "I track through your windings and turnings, I come upon you where you thought eye should never come upon you." Dropped in 1867.

Line 39, 1856: read "you are to hold" for "claim." Present reading in 1860.

Line 44, 1856: read "Old, young, male, female," etc.

France, *The 18th Year of these States.* **[I., p. 287.]**

1860: with present title, pages 406–407.

Line 2, 1860: read "rising" for "out-sounding." Present reading in 1867.

Line 13, 1860: read "Here too keeps the blaze, the bullet and the axe," etc.; 1867: "Here too the blaze, the bullet," etc.; 1871: read "grape-shot" for "bullet."

Line 14, 1860: read "still is not destroyed." Present reading in 1867.

Line 16, 1860: read "would demand" for "demanding." Present reading in 1867.

Myself and Mine. [I., p. 289.]

1860: *Leaves of Grass, No. 10,* pages 224–226; 1867: *Leaves of Grass, No. 2,* pages 161–163; 1871: in the *Passage to India* annex, pages 100–101.

1860: the poem begins

"It is ended—I dally no more,
After to-day I inure myself to run, leap, swim, wrestle, fight."

These lines dropped in 1867, the poem beginning with its present reading.

Line 4, 1860: read "my own" for "our own." Present reading in 1867.

Line 14, 1860: after "Who are you" read "you mean devil!" Dropped in 1881.

After line 25, 1860: read

"Let others deny the evil their enemies charge against them—
but how can I the like?

Nothing ever has been, or ever can be, charged against me, half as bad as the evil I really am."

Dropped in 1867.

Line 32, 1860: read "a gymnast" after "riser." Dropped in 1867.

Year of Meteors. (*1859–60.*) **[I., p. 291.]**

First published in *Drum-Taps* (1865). 1867, in first annex to *Leaves of Grass*, pages 51–52. Among Whitman's manuscripts was found a note upon a shower of meteors, with a few trial lines:

"The shower of meteors—this occurred in the night of 12th–13th Nov., 1833—toward morning—myriads in all directions, some with long shining white trains, some falling over each other like falling water—leaping, silent, white apparitions around up there in the sky over my head.

And there is the meteor-shower, wondrous and dazzling, the 12th–13th eleventh month, year '58 of The States, between midnight and morning;
See you the spectacle of the meteors overhead,
See you myriads in all directions, some with long shining trains,
Some rolling over each other like water poured out and falling—leaping, silent, white apparitions of the sky,
Such have I in the round house hanging—such pictures name I—and they are but little."

Line 11, 1867: read "sweet boy" for "young prince." Present reading in 1881.

After line 13, 1867: read

"I know not why, but I loved you . . . (and so go forth little song,
Far over sea speed like an arrow, carrying my love all folded,
And find in his palace the youth I love, and drop these lines at his feet)."

Dropped in 1881.

Line 22, 1867: after "forebodings" read "year of the youth I love!" Dropped in 1881.

With Antecedents. [I., p. 292.]

1860, *Chants Democratic, No. 7,* pages 174–176; 1867 with present title, pages 182–184.

§ 2. [p. 293.]

Line 8 ("torn, stormy, amid these vehement days,") added in 1867, but read after "stormy" "even as I"; this clause dropped in 1881.

Line 11: "anything in the past" added in 1881.

Line 16, 1860: for "must" read "should." Present reading in 1881.

Line 18, 1860: for "must" read "should."

A Broadway Pageant. [II., p. 1.]

First published in *Drum-Taps* (1865) with the sub-title "Reception Japanese Embassy, June 16, 1860"; 1867: in first annex *Leaves of Grass,* pages 61–65.

§ 1. [p. 1.]

Stanza 1, 1867: read

"Over sea, hither from Niphon,
Courteous, the Princes of Asia, swart-cheek'd princes,
First-comers, guests, two-sworded princes,
Lesson-giving princes, leaning back in their open barouches,
bare-headed, impassive,
This day they ride through Manhattan."

Present reading in 1871.

Line 6, 1867: read "Princes of Asia" for "nobles of Niphon"; 1871: "nobles of Asia." Present reading in 1881.

Line 9, 1867: read "its" for "her." Present reading in 1871.

§ 2. [p. 2.]

After line 6, 1867: read "The land of Paradise — land of the Caucasus—the nest of birth." Dropped in 1871.

Line 14, 1867: read "Not the errand-bearing princes, nor the tann'd Japanee only." Present reading in 1871.

Line 15, 1867: read "the whole Asiatic," etc.

Line 18: "Eastern" added in 1871.

Line 26, 1867: read "person" for "persons"—followed by "the divine Buddha." Present reading in 1881, but "the divine Buddha" dropped in 1870.

Stanza 7, lines 41, 42, and 43, 1867: began with "I chant." Dropped in 1881.

Line 44, 1867: read "resumed" for "renew'd." Present reading in 1871.

§ 3. [p. 4.]

Line 2: "and thousands" added in 1881.

Line 3, 1867: read "Princes" for "nobles." Present reading in 1871.

Sea-Drift. [II., p. 6.]

A group title for certain sea poems first employed in 1881. In 1871, the same group was called *Sea-Shore Memories.*

Out of the Cradle Endlessly Rocking. [II., p. 6.]

1860: *A Word Out of the Sea,* pages 269–277. Given present title in 1871.

Line 1, 1860: read "Out of the rocked cradle." Present reading in 1871.

After line 2, 1860: read "Out of the boy's mother's womb, and from the nipples of her breasts." Dropped in 1867.

Line 11, 1860: read "From those beginning notes of sickness and love, there in the transparent mist." Present reading in 1881.

After the first stanza, in 1860, a sub-title to this part of the poem was given as *Reminiscence;* it did not reappear.

Line 24, 1860: read "When the snows had melted, and the Fifth Month grass was growing", 1871: read "When the snows had melted — when the lilac-scent was in the air, and the Fifth Month grass was growing." Present reading in 1881.

Line 26: "feather'd" added in 1881.

Line 32: the third "shine" added in 1867.

Line 40, 1860: read "If we two but keep together." Present reading in 1871.

Line 52: the third "blow" added in 1867.

Line 63, 1860: read "For once, and more than once." Present reading in 1881.

Line 71: the third "soothe" added in 1867.
Line 74: the second "not me" added in 1867.
Line 76: the second "with love" added in 1867.
Line 81: the third "loud" added in 1867.
Line 88: "the shape" repeated in 1867.
Line 90: "loud" repeated in 1867.
Line 91: "only" added in 1867.
Line 95: "O trembling throat" added in 1867.
Lines 105 and 106, 1860: read

"But soft!
Sink low — soft!
Soft! Let me just murmur."

Present reading in 1867.
Line 109: "be still" repeated in 1867.
Line 114: "for you" added in 1867.
Line 117: "the fluttering" repeated in 1867.
After line 124, 1860: read

"Murmur! Murmur on!
O murmurs — you yourselves make me continue to sing, I know not why."

Dropped in 1881.

Line 125, 1860: read "O past! O joy!" Present reading in 1867, except "happy," added in 1881.

Line 128, 1860: read "Loved — but no more with me." Present reading in 1867, except "love" became "mate" in 1881.

Line 132, 1860: read "The winds blowing — the notes of the wondrous bird echoing." Present reading in 1867.

Line 133, 1860: after "mother" read "yet, as ever." Present reading in 1867.

Line 143, 1860: read "to the outsetting bard of love."

Line 144, 1860: read "Bird! (then said the boy's Soul.)" Present reading in 1867.

Line 145, 1860: read "mostly" for "really." Present reading in 1881.

Line 150, 1860: read

"O throes!
O you demon, singing by yourself — projecting me."

Present reading in 1867.

Line 151: after "cease" read "imitating." Dropped in 1867.

Line 156, 1860: read "dusky demon" for "messenger there." Present reading in 1867.

Lines 158 and following, 1867: read

"O give me the clew! (it lurks in the night here somewhere;)
O if I am to have so much, let me have more!
O a word! O what is my destination? (I fear it is henceforth chaos;)
O how joys, dreads, convolutions, human shapes, and all shapes, spring as from graves around me!
O phantoms! you cover all the land and all the sea!
O I cannot see in the dimness whether you smile or frown upon me;
O vapor, a look, a word! O well-beloved!
O you dear women's and men's phantoms!"

Present reading in 1881.

Line 165, 1860: read "Answering, the sea." Present reading in 1867.

Line 168, 1860: read "constantly" after "me." Dropped in 1867.

Line 169, 1860: read "And again Death — ever Death," etc.

Line 172: "and laving me softly all over" added in 1867.

Line 175, 1860: read "two together" for "my dusky demon and brother." Present reading in 1867.

Line 176, 1860: read "That was sung" for "That he sang." Present reading in 1867.

Line 182 added in 1881.

As I Ebb'd with the Ocean of Life. [II., p. 14.]

1860: *Leaves of Grass, No. 1,* pages 195–199; 1867: *Elemental Drifts,* pages 331–334; 1871: in the group of *Sea-Shore Memories;* 1881: with present title and place.

§ 1. [p. 14.]

The poem opened in 1860 with this stanza (dropped in 1881):

"Elemental drifts!
O I wish I could impress others as you and the waves have just
been impressing me."

Line 1, 1860: read "As I ebbed with an ebb of the ocean of life." Present reading in 1881.

Line 3, 1860: read "sea-ripples" for "ripples"; "continually" added in 1871.

Line 7, 1860: read "Alone, held by the eternal self of me that threatens to get the better of me, and stifle me;" 1867: "Alone, held by this eternal self of me, out of the pride of which I have utter'd my poems." Present reading in 1881.

Line 9, 1860: read "In the rim," etc. Present reading in 1881.

Line 17, 1860: read "eternal self of me" for "electric self." Present reading in 1881.

§ 2. [p. 14.]

After line 4, 1860: read "At once I find, the least thing that belongs to me, or that I see or touch, I know not." Dropped in 1867.

Line 8, 1860: after "earth" read "here preceding what follows." Dropped in 1867.

Line 11, 1860: read "insolent" for "arrogant." Present reading in 1881.

Line 13, 1860: after "written" read "or shall write." Dropped in 1867.

Line 14, 1860: read "Striking me with insults till I fall helpless upon the sand." Present line in 1867.

Line 15, 1860: read "O I perceive," etc.

Line 16, 1860: read "I perceive Nature," etc. Present reading in 1881.

After line 16, 1860: read "Because I was assuming so much." Dropped in 1867.

§ 3. [p. 15.]

Stanza 1, 1860: read

"You oceans both! You tangible land! Nature!
Be not too rough with me — I submit — I close with you,
These little shreds shall, indeed, stand for all."

1867: read

"You oceans both! I close with you;
Those little shreds shall, indeed, stand for all."

Present reading in 1871.

Line 16, 1860: read "the wondrous murmuring." Present reading in 1871.

After line 16, 1860: read another line and a stanza:

"For I fear I shall become crazed, if I cannot emulate it, and utter myself as well as it.

Sea-raff! Crook-tongued waves!
O, I will yet sing, some day, what you have said to me."

Dropped in 1867.

§ 4. [p. 16.]

Line 5: "and all" added in 1871.

Line 7: after "mine" read "we." Dropped in 1881.

Line 20: "You" added to line in 1867.

Tears. [II., p. 17.]

1867: *Leaves of Grass, No. 2,* pages 249–250; 1871 with present title, in the group of *Sea-Shore Memories.*

To the Man-of-War-Bird. [II., p. 18.]

1881: with present title and place. Appeared originally in *London Athenæum* in 1876, and will be found pasted in some of the volumes of the 1876 edition.

Aboard at a Ship's Helm. [II., p. 19.]

1867: *Leaves of Grass, No. 3,* page 250; 1871 with present title, in the group of *Sea-Shore Memories.*

Line 1, 1867: read "the ship" for "a ship."
Line 3, 1867: read "A bell through fog," etc. Present reading in 1881.

On the Beach at Night. [II., p. 19.]

1871: with this title, in the group of *Sea-Shore Memories.*
Line 10, 1871: read "brothers" for "sisters."
Line 32, 1871: read "brothers" for "sisters."

The World Below the Brine. [II., p. 21.]

1860: *Leaves of Grass, No. 16,* page 235; 1867: *Leaves of Grass, No. 4,* page 288; 1871 with present title, in *Sea-Shore Memories.*
Line 1, 1860: read "Sea-water, and all living below it." Present line in 1867.

On the Beach at Night Alone. [II., p. 21.]

1856: *Clef Poem,* pages 249–251; 1860: *Leaves of Grass, No. 12,* pages 229–231; 1867: *Leaves of Grass, No. 1,* p. 315; 1871 with present title, in *Sea-Shore Memories.* In 1856 the poem began

"This night I am happy
As I watch," etc.

Line 1 adopted in 1867.
Line 2 added in 1860, but read, "As I walk the beach where the old mother sways to and fro, singing her savage and husky song." Present reading in 1871.
Line 3: "bright" added in 1867.
After line 3, 1856: read

"What can the future bring me more than I have?
Do you suppose I wish to enjoy life in other spheres?

I say distinctly I comprehend no better sphere than this earth,
I comprehend no better life than the life of my body.

I do not know what follows the death of my body,
But I know well that whatever it is, it is best for me,
And I know well that what is really Me shall live just as much as before.

I am not uneasy but I shall have good housing to myself,
But this is my first — how can I like the rest any better?
Here I grew up — the studs and rafters are grown parts of me.

I am not uneasy but I am to be beloved by young and old men,
and to love them the same,
I suppose the pink nipples of the breasts of women with whom I
shall sleep will taste the same to my lips,*
But this is the nipple of a breast of my mother, always near and
always divine to me, her true child and son, whatever
comes.†

I suppose I am to be eligible to visit the stars, in my time,
I suppose I shall have myriads of new experiences — and that the
experience of this earth will prove only one out of
myriads;
But I believe my body and my soul already indicate those ex-
periences,
And I believe I shall find nothing in the stars more majestic and
beautiful than I have already found on the earth,
And I believe I have this night a clue through the universes,
And I believe I have this night thought a thought of the clef of
eternity."

Dropped in 1867.

Line 5, 1856: after "planets" read "comets, asteroids." Dropped in 1881.

After line 5, 1856: read "All the substances of the same, and all that is spiritual upon the same." Dropped in 1881.

Line 8: "ever so different" added in 1860.

After line 9, 1856: read "All men and women—me also." Dropped in 1881.

Line 14: "and compactly hold them" added in 1860; "and enclose" added in 1871.

Song for All Seas, All Ships. [II., p. 22.]

1876: in *Two Rivulets* volume, in group of *Centennial Songs.*

* 1860 reads "will touch the side of my face the same."
† "whatever comes" added in 1860.

Patroling Barnegat. [II., p. 23.]

1881: with present title.

After the Sea-Ship. [II., p. 24.]

1876: in *Two Rivulets* volume, the first part, page 32.

By the Roadside. [II., p. 25.]

A group title in 1881 for 29 poems.

A Boston Ballad. (1854). [II., p. 25.]

1855: without title, pages 89–90; 1856: *Poem of Apparitions in Boston, the 78th Year of These States,* pages 271–274; 1860: *A Boston Ballad, the 78th Year of These States,* pages 337–340; 1867: *To Get Betimes in Boston Town,* pages 195–197; 1871: *A Boston Ballad* (1854). Given its present position in 1881.

The 1855 poem began with "Clear the way there, Jonathan!" the first stanza in the present poem being the second in the original.

Line 1, 1855: read "I rose this morning early to get betimes in Boston town." Present reading in 1867.

Line 5, 1855: read "and the phantoms afterward" for "and the apparitions copiously tumbling." Present reading in 1856.

Line 7, 1855: read "foremost with cutlasses" for "cutlasses of the foremost troops!" Present reading in 1856.

Line 11: "indeed" added in 1867.

Line 13, 1855: read "Uncountable phantoms gather by flank and rear of it." Present reading in 1867.

Line 26: "To your graves — back!" added in 1860, except that "back" read before "to." Present reading in 1867.

Line 34, 1855: read "Now call the President's marshal," etc.

Line 36, 1855: read "Here is" for "This." Present reading in 1856.

Europe, *the 72d and 73d Years of These States.* [II., p. 27.]

1855: without title, pages 87–88; 1856: *Poem of the Dead Young Men of Europe, the 72d and 73d Years of These States,* pages 252–254; 1860 with present title, pages 283–285.

Line 2, 1855: read "Europe" for "it." Present reading in 1860.

Line 5: "exiled patriots" added in 1860.

Line 12, 1855: read "strike of personal revenge." Present reading in 1860.

Line 14, 1855: read "rulers" for "monarchs." Present reading, in 1871.

Line 16: "lord" added in 1860.

Line 17, 1855: read "Yet behind all, lo, a Shape"; "hovering, stealing" added in 1860.

Line 21: "crook'd" added in 1860.

A Hand-Mirror. [II., p. 30.]

1860: with this title, page 415.

Gods. [II., p. 30.]

First published in *Passage to India* pamphlet (1870); 1871: the *Passage to India* annex, page 115.

In 1871 the poem had for its first stanza the following:

"Thought of the Infinite—the All!
Be thou my God."

Dropped in 1881.

Stanza 5, 1871: the first three lines read

"Or thee, Old Cause, where'er advancing;
All great Ideas, the races' aspirations,
All that exalts, releases thee, my Soul!"

Lines 1 and 3 dropped in 1881.

Stanza 6, line 3, 1871: read "Or shape in I myself—or some," etc. Present reading in 1881.

Germs. [II., p. 31.]

1860: *Leaves of Grass, No. 19*, page 238; 1867: *Leaves of Grass, No. 2*, in last annex, page 23; 1871 with present title, page 360.

Line 7, 1860: read "That contains," etc. Present reading in 1881.

After line 7, 1860: read "That is the theory as of origins." Dropped in 1867.

Thoughts. [II., p. 32.]

1860: *Thoughts, No. 2,* page 408. But the first line was part of *Thoughts, No. 4,* page 410.

Thoughts, No. 2, 1860, began

"Of waters, forests, hills,
Of the earth at large, whispering through medium of me;
Of vista," etc.

Present reading in 1881.

When I Heard the Learn'd Astronomer. [II., p. 32.]

First published in *Drum-Taps* (1865); 1867: in the first annex, page 34.

Perfections. [II., p. 33.]

1860: with this title, page 417.

O Me! O Life! [II., p. 33.]

First published in *Sequel to Drum-Taps* (1865); 1867: in second annex, page 18.

Answer, line 2, 1867: read "will" for "may."

To a President. [II., p. 33.]

1860: in the group of *Messenger Leaves,* page 402.

I Sit and Look Out. [II., p. 34.]

1860: *Leaves of Grass, No. 17,* page 236; 1867: *Leaves of Grass, No. 5,* page 289; 1871 with present title.

Line 4, 1860: read "the young woman" for "young women."

To Rich Givers. [II., p. 34.]

1860: with this title, one of *Messenger Leaves,* page 399.

Line 2, 1860: read "these" before "as."

Line 5, 1860: read "For I know that what I bestow upon any man or woman is no less than the entrance to all the gifts of the universe." Present reading in 1867.

The Dalliance of the Eagles. [II., p. 35.]

1881: with this title.

Roaming in Thought. [II., p. 35.]

1881: with this title.

A Farm Picture. [II., p. 36.]

First published in *Drum-Taps* (1865). In annex 1867, page 46.

Line 3 added in 1871.

A Child's Amaze. [II., p. 36.]

First published in *Drum-Taps* (1865). In annex 1867, page 37.

The Runner. [II., p. 36.]

1867: with this title, page 214.

Beautiful Women. [II., p. 36.]

1860: one of *Debris,* page 423.

Mother and Babe. [II., p. 36.]

First published in *Drum-Taps* (1865). In annex 1867, page 41.

Thought. [II., p. 37.]

1860: *Thoughts, No. 7,* page 411.

Visor'd. [II., p. 37.]

1860: one of *Debris,* page 422; 1867 with present title.

Thought. [II., p. 37.]

1860: *Thoughts, No. 4,* lines 3 and 4, page 410.

Gliding O'er All. [II., p. 37.]

1871: on the title page to *Passage to India* annex.

Line 5, 1871: read "I sing" for "I 'll sing."

Hast Never Come to Thee an Hour. [II., p. 38.]

1881: with this title.

Thought. [II., p. 38.]

1860: *Thoughts, No. 4,* line 2, page 410.

To Old Age. [II., p. 38.]

1860: one of *Messenger Leaves,* page 402.

Locations and Times. [II., p. 38.]

1860: *Leaves of Grass, No. 23,* page 241.

After line 2, 1860: read "What is the relation between me and them?" Dropped in 1871.

Offerings. [II., p. 38.]

1860: one of *Debris,* page 422; 1867: *Picture;* 1871 with present title.

To the States, *To Identify the 16th, 17th, or 18th Presidentiad.* [II., p. 39.]

1860: with this title, page 400.

Drum-Taps. [II., p. 40.]

The general title of the group of war poems, published separately in 1865, added as an annex to the *Leaves* in 1867, and incorporated into the volume in 1871.

In 1870 *Drum-Taps* opened with a prefatory poem, which was afterward discarded:

"Aroused and angry,
I thought to beat the alarum, and urge relentless war;
But soon my fingers fail'd me, my face droop'd, and I resign'd myself,
To sit by the wounded and soothe them, or silently watch the dead."

First O Songs for a Prelude. [II., p. 40.]

(1865) 1867.

Line 27, 1867: read "gathering" for "gather"; "arming" for "arm."

Line 55, 1867: read "Old matron of the city! this proud," etc.

Eighteen Sixty-One. [II., p. 43.]

(1865) 1867.

Beat! Beat! Drums! [II., p. 44.]

(1865) 1867.

Line 2, 1867: read "burst like a force of ruthless men."

From Paumanok Starting I Fly Like a Bird. [II., p. 45.]

(1865) 1867.

Song of the Banner at Daybreak. [II., p. 46.]

(1865) 1867.

Poet (1). Lines 16 and 17 added in 1871.

Pennant (2), 1867: read "Banner and Pennant."

Line 4, 1867: read "us" for "me."

Poet (5). Line 10, 1867: read "But I am of that," etc.

Banner and Pennant (8). This section read in 1871:

BANNER AND PENNANT.

"Speak to the child, O bard, out of Manhattan;
(The war is over—yet never over . . . out of it, we are born to real life and identity;)
Speak to our children all, or north or south of Manhattan,
Where our factory-engines hum, where our miners delve the ground,
Where our hoarse Niagara rumbles, where our prairie-plows are plowing;
Speak, O bard! point this day, leaving all the rest, to us over all —and yet we know not why;
For what are we, mere strips of cloth, profiting nothing,
Only flapping in the wind?"

Present reading in 1881.

Poet (9), line 15, 1867: read "thirty-six" for "thirty-eight."

Banner and Pennant (10), line 3: read "also" after "carnage."

Line 9, 1867: read "are ours" after "moisten."

Line 11: "or four" added in 1871.

Line 12, 1867: read "thirty-five" for "forty."

Line 13, 1867: read "from this day" for "henceforth."

Father (12), line 3, 1867: read "henceforth" for "after this day."

Banner (13). In 1867 these words were spoken by the Poet.

Line 2, 1867: read "and banner so broad and blue" after "war." Dropped in 1881.

Line 5 added in 1870.

After line 12, in 1867, there was a new section spoken by the Banner and Pennant:

"Aye all! forever, for all!
From sea to sea, north and south, east and west,
Fusing and holding," etc., to the end of the section.

The present arrangement made in 1881.

Poet (14), line 1, 1867: after "dilate" read "The blood of the world has fill'd me full." Dropped in 1881.

Line 4, 1867: read "My sight, my hearing and tongue." Present reading in 1881.

Line 7: "indeed" added in 1871; "again" added in 1871.

Line 10, 1867: read "unless" for "except." Present reading in 1871.

Line 21: "absolute owner of all" added in 1871.

Rise O Days from Your Fathomless Deeps. [II., p. 54.]

(1865) 1867.

Virginia — the West. [II., p. 56.]

First published in *As a Strong Bird on Pinions Free* (1872); 1876: in the *Two Rivulets* volume, the fourth part. Transferred to *Drum-Taps* in 1881.

Line 10, 1876: read "Virginia" for "Rebellious."

City of Ships. [II., p. 57.]

(1865) 1867.

The Centenarian's Story. *Volunteer of 1861–2 (at Washington Park, Brooklyn, assisting the Centenarian).* [II., p. 58.]

(1865) 1867.

The Centenarian, line 21, 1867: after "arrived" read "the king had sent them from over the sea." Dropped in 1881.

Line 33, 1867: read "many" for "most." Present reading in 1881.

Terminus, 1867, before line 7: read "It is well — a lesson like that, always comes good." Dropped in 1881.

After line 17, 1867: read "Ah, river! henceforth you will be illumin'd to me at sunrise with something besides the sun." Dropped in 1881.

Line 18, 1867: read "Encampments new! in the midst," etc. Present reading in 1881.

Cavalry Crossing a Ford. [II., p. 63.]

(1865) 1867.

Line 6 added in 1871.

Bivouac on a Mountain Side. [II., p. 64.]

(1865) 1867.

Line 7, 1867: read "studded with the eternal stars" for "studded, breaking out, the eternal stars." Present reading in 1871.

An Army Corps on the March. [II., p. 64.]

First published in *Sequel to Drum-Taps* (1865-6); 1867: *An Army on the March;* 1871: with present title and in the *Drum-Taps* group.

Line 7, 1867: read "As the army resistless advances." Present reading in 1871.

By the Bivouac's Fitful Flame. [II., p. 65.]

(1865) 1867.

Come Up from the Fields Father. [II., p. 65.]

(1865) 1867.

Vigil Strange I Kept on the Field One Night. [II., p. 67.]

(1865) 1867.

A March in the Ranks Hard-Prest and the Road Unknown. [II., p. 69.]

(1865) 1867.

Line 6, 1867: read "'t is now," etc.

Line 16, 1867: read "forms of soldiers."

A Sight in Camp in the Daybreak Gray and Dim. [II., p. 71.]

(1865) 1867.

Line 14, 1867: read "this face of yours."

As Toilsome I Wander'd Virginia's Woods. [II., p. 72.]

(1865) 1867.

Not the Pilot. [II., p. 72].

1860: one of *Debris,* page 425; 1867: with present title, page 290.

Line 5, 1860: read "To be exhilarating music to them, years, centuries hence"; 1871: "To be exhilarating music to them — a battle-call, rousing to arms, if need be—years, centuries hence." Present reading in 1881.

Year that Trembled and Reel'd Beneath Me. [II., p. 73.]

(1865) 1867.

The Wound-Dresser. [II., p. 73.]

(1865) 1867: *The Dresser;* 1881: with present title.

§ 1. [p. 73.]

Lines 4, 5, and 6 added in 1881.

§ 2. [p. 74.]

Line 11, 1867: read "In nature's reverie sad, with hinged knees," etc. Present reading in 1881.

Long, Too Long America. [II., p. 77.]

(1865) 1867: *Long, Too Long, O Land.* Present title in 1881.

Line 1, 1867: read "O land" for "America."

Give Me the Splendid Silent Sun. [II., p. 77.]

(1865) 1867.

§ 2. [p. 77.]

Line 20, 1867: read after "chorus" — "with varied chorus and light of the sparkling eyes."

Dirge for Two Veterans. [II., p. 79.]

First published in *Sequel to Drum-Taps* (1865–6); 1871: in *Drum-Taps* group.

Over the Carnage Rose Prophetic a Voice. [II., p. 81.]

(1865) 1867.

Most of this poem appeared in 1860, No. 5 of the *Calamus* group (page 349). *Come, I will Make the Continent Indissoluble* was also a part of this poem. (See rejected poems.)

I Saw Old General at Bay. [II., p. 82.]

(1865) 1867.

The Artilleryman's Vision. [II., p. 82.]

(1865) 1867: *The Veteran's Vision;* 1871: with present title.

Line 2, 1867: read "mystic" for "vacant."

Line 5, 1867: read "in my busy brain unreal" for "in fantasy unreal." Present reading in 1881.

Line 9, 1867: read "quick" before "tumultuous." Dropped in 1881.

Line 10, 1867: read "themselves" after "batteries." Dropped in 1881.

Line 17, 1867: read "comes" after "lull." Dropped in 1881.

Ethiopia Saluting the Colors. [II., p. 84.]

1871: with this title and the note (*A Reminiscence of 1864*), in the group called *Bathed in War's Perfume,* page 357.

Not Youth Pertains to Me. [II., p. 85.]

(1865) 1867.

Line 5, 1867: read "Beauty, knowledge, fortune," etc.

Lines 7 and 8, 1867: read

"And at intervals I have strung together a few songs,
Fit for war, and the life of the camp."

Present reading in 1871.

Race of Veterans. [II., p. 85.]

First published in *Sequel to Drum-Taps* (1865–6), 1867.

Line 1: "race of victors!" added in 1871.

Line 3: "henceforth" added in 1871.

World Take Good Notice. [II., p. 86.]

(1865) 1867.

Line 3, 1867: read "thirty-six" for "thirty-eight."

O Tan-Faced Prairie-Boy. [II., p. 86.]

(1865) 1867.

Look Down Fair Moon. [II., p. 86.]

(1865) 1867.

Line 3, 1867: read "their" before "arms."

Reconciliation. [II., p. 87.]

First published in *Sequel to Drum-Taps* (1865–6). In annex, 1867. Transferred to *Drum-Taps"* in 1871.

Line 6, 1867: read "I bend," etc.

How Solemn as One by One. [II., p. 87.]

First published in *Sequel to Drum-Taps* (1865–6); in annex 1867. The note (*Washington City, 1865*) added in 1871.

Line 2, 1867: read "all worn."

As I Lay with My Head in Your Lap Camerado. [II., p. 88.]

First published in *Sequel to Drum-Taps* (1865–6). In annex 1867.

After line 4, 1867: read

"Indeed I am myself the real soldier;
It is not he, there, with his bayonet, and not the red-striped artilleryman."

Dropped in 1881.

Delicate Cluster. [II., p. 88.]

1871: in the group of *Bathed in War's Perfume,* page 349.

To a Certain Civilian. [II., p. 89.]

(1865) 1867: *Did You Ask Dulcet Rhymes from Me?* 1871: with present title, in group of *Ashes of Soldiers,* page 29, the annex.

Line 2 added in 1871.

Line 3: after "follow" read "to understand." Dropped in 1871.

Lines 5, 6, and 7 added in 1871.

Line 9: "and with piano-tunes" added in 1871.

Lo, Victress on the Peaks. [II., p. 89.]

First published in *Sequel to Drum-Taps* (1865–6); 1867: second annex.

Line 2, 1867: read "Where thou standest," etc. Present reading in 1871.

Line 5, 1867: read "Where thou, dominant," etc. Present reading in 1871.

Line 6, 1867: read "towerest" for "flauntest." Present reading in 1871. 1867: "in this hour" for "in these hours." Present reading in 1871.

Line 8, 1867: read "But a little book" for "But a cluster"; 1871: read "But a book." Present reading in 1881.

Spirit Whose Work is Done. [II., p. 90.]

First published in *Sequel to Drum-Taps* (1865–6); 1871: the note added (*Washington City, 1865*).

Line 5, 1867: read "years" for "war." Present reading in 1871.

Lines 9, 10, and 11, 1867: read "While" for "As." Present reading in 1881.

Adieu to a Soldier. [II., p. 91.]

1871: in *Marches Now the War is Over.*

Turn O Libertad. [II., p. 92.]

(1865) 1867.

Line 1, 1867: read "Turn, O Libertad, no more doubting." Present reading in 1871.

Line 2 added in 1871.

To the Leaven'd Soil They Trod. [II., p. 92.]

First published in *Sequel to Drum-Taps* (1865–6).

After line 1, 1867: read "Not cities, nor man alone, nor war, nor the dead." Dropped in 1881.

After line 5, 1867: read "To the average earth, the wordless earth, witness of war and peace." Dropped in 1881.

Line 14: "fully" added in 1881.

Memories of President Lincoln. [II., p. 94.]

A group title for 4 poems in 1881. In 1871 the group was called *President Lincoln's Burial Hymn.*

When Lilacs Last in the Door-Yard Bloom'd. [II., p. 94.]

The first of the pieces in *Sequel to Drum-Taps* (1865–6).

§ 1. [p. 94.]

Line 4, 1867: read "O ever-returning," etc. Present reading in 1881.

§ 4. [p. 95.]

Line 8, 1867: read "gifted" for "granted." Present reading in 1881.

§ 5. [p. 95.]

Line 4, 1867: read "uprising" for "uprisen." Present reading in 1881.

§ 8. [p. 97.]

Lines 2 and 3, 1867: read "we walk'd" for "I walk'd." Present reading in 1881.

After line 2, 1867: read "As we walk'd up and down in the dark blue so mystic." Dropped in 1881.

Line 7, 1867: after "west" read "ere you went." Dropped in 1881.

§ 9. [p. 97.]

Line 5, 1867: read "my comrade, departing" for "my departing comrade." Present reading in 1871.

§ 12. [p. 99.]

Line 2, 1867: read "Mighty Manhattan" for "My own Manhattan." Present reading in 1881.

§ 14. [p. 100.]

Line 2, 1867: read "the farmer preparing his crops" for "the farmers preparing their crops." Present reading in 1881.

Line 21, 1867: read "And he sang what seem'd the song of death." Present reading in 1881.

Line 24, 1867: read "singing" for "carol." Present reading in 1871.

Line 25, 1867: read "singing" for "carol." Present reading in 1871.

The song in 1871 was entitled *Death Carol.*

Line 34, 1867: read "But praise! O praise and praise." Present reading in 1871.

Line 40, 1867: read "Approach, encompassing Death—strong Deliveress." Present reading in 1871.

§ 15. [p. 102.]

Line 9: "askant" added in 1871.

Line 13, 1867: read "shreds of the flags left," etc. Present reading in 1871.

Line 17: "of the war" added in 1871.

§ 16. [p. 103.]

Line 8, 1867: read "Must I leave thee" for "Passing, I leave thee." Present reading in 1871.

Line 9, 1867: read "Must I leave thee" for "I leave thee." Present reading in 1871.

Line 11, 1867: read "Must I pass from my song for thee." Present reading in 1871.

Line 14, 1867: read "Yet each I keep, and all." Present reading in 1871.

Lines 15 and 16, 1867: ended with "I keep." Dropped in 1871.

Line 17, 1867, was next to the last line.

After line 17, 1867: read "With the lilac tall, and its blossoms of mastering odor." Dropped in 1881.

Line 19, 1867: read "I keep" for "to keep." Present reading in 1881.

O Captain! My Captain. [II., p. 105.]

(1865–6) 1867.

Stanza 1, line 6, 1867: read "Leave you not the little spot." Present reading in 1871.

Stanza 2, line 5, 1867: read "O captain" for "Here captain." Present reading in 1871.

Line 6, 1867: read "This arm I push beneath you." Present reading in 1871.

Stanza 3, line 3, 1867: read "But the ship, the ship is anchor'd safe." Present reading in 1871.

Line 6, 1867: read "silent" for "mournful." Present reading in 1871.

Line 7, 1867: read "spot" for "deck." Present reading in 1871.

Hush'd Be the Camps To-Day. [II, p. 106.]

First published in *Drum-Taps* (1865); 1867: with note "A. L. Buried April 19, 1865." 1871 had this note: "(*May 4, 1865*)."

Stanza 4, 1867: read

"Sing, to the lower'd coffin there;
Sing, with the shovel'd clods that fill the grave — a verse,
For the heavy hearts of soldiers."

Present reading in 1871.

This Dust was Once the Man. [II., p. 106.]

1871.

By Blue Ontario's Shore. [II., p. 107.]

1856: *Poem of Many in One,* pages 180–201, formed partly from the prose preface of 1855; 1860: *Chants Democratic, No. 1,* pages 108–125; 1867: *As I Sat Alone by Blue Ontario's Shore,* in the last annex called *Songs Before Parting;* 1871 with the title of 1867, but in the group called *Marches Now the War is Over,* pages 309–327. The present title in 1881.

§1. [p. 107.]

This section was added in 1867. The first stanza read

"As I sat alone, by blue Ontario's shore,
As I mused of these mighty days, and of peace return'd, and the dead that return no more,
A Phantom, gigantic, superb, with stern visage, accost'd me;
Chant me a poem, it said, *of the range of the high Soul of Poets,*
And chant of the welcome bards that breathe but my native air— invoke those bards;
And chant me, before you go, the Song of the throes of Democracy."

Present reading in 1871 — except line 1, revised in 1881.

§ 2. [p. 107.]

Line 4, 1856: read "A breed whose testimony is behaviour." Present reading in 1867.

Lines 10 and 11 added in 1867.

Line 13: "only" added in 1860.

Lines 14–16 added in 1867.

§ 3. [p. 108.]

After line 5, 1856: read "If one is lost, you are inevitably lost." Dropped in 1867.

After line 7, 1856: read

"How dare a sick man, or an obedient man, write poems?
Which is the theory or book that is not diseased?"

These lines dropped in 1867 and others added:

"America isolated I sing;
I say that works made here in the spirit of other lands, are so much poison in These States.

(How dare these insects assume to write poems for America?
For our armies, and the offspring following the armies?"

These were dropped in 1881.

§ 4. [p. 109.]

Line 4, 1856: read "to leap from their seats" for "Crying, Leap from your seats." Present reading in 1867; read also "their" for "your."

Line 5, 1856: read "goes through the streets" for "walks the States." Present reading in 1867. 1856: after "meet" read "questioning you up there now." Dropped in 1867.

Lines 8 and 9 added in 1867.

Line 10, 1856: read "Are you, or would you be, better" for "O lands, would you be freer." Present reading in 1867.

Line 11, 1856: read "If you would be better than all that has ever been before, come listen to me and I will tell you"; 1860: "If you would be better than all that has ever been before, come listen to me and not otherwise." Present reading in 1867.

Line 12: "elegance, civilization" added in 1871.

§ 5. [p. 109.]

Line 1, 1856: read "poems" after "precedents"; 1867: read "chants." Dropped in 1871.

Line 3, 1856: read "Mighty bards have done their work," etc. Present reading in 1867.

Line 4, 1856: read "One work forever remains," etc. Present reading in 1867.

Line 5, 1856: after "characters" read "sternly." "At all hazards" added in 1860.

Line 6, 1856: after "sound" read "sees itself promulger of men and women." Dropped in 1867.

Line 7, 1856: after "forms" read "or amid other politics, or amid the idea of castes, or the old religions." Dropped in 1867.

Line 8, 1856: after "from" read "the eating and sleeping rooms of the house." Present reading in 1867.

Compare the last stanza of this section with the second paragraph of the prose preface 1855. Line 4, 1856: read "carelessly faithful" for "careless." Present reading in 1867.

§ 6. [p. 110.]

This section is taken largely from the preface of 1855.

Line 1, 1856: read "Race of races" for "Land of lands."

Line 8, 1856: read "semitic" for "seminal." Present reading in 1871.

Line 9, 1856: read "Making its geography, cities, beginnings, events, glories, defections, diversities, vocal in him." Present reading in 1867.

Line 11, 1856: read "Missouri" after "chutes"; "Ohio, St. Lawrence" for "Niagara." Present reading in 1867.

After line 11, 1856: read "The blue breadth over the sea off Massachusetts and Maine, or over the Virginia and Maryland sea, or over inland Champlain, Ontario, Erie, Huron, Michigan, Superior, or over the Texan, Mexican, Cuban, Floridian seas, or over the seas of California and Oregon, not tallying the breadth of the waters below, more than the breadth of above and below is tallied in him."

Line 14, 1856: read in addition "cypress, lime-tree, tulip-tree, cactus, tamarind, persimmon." These dropped in 1867.

Line 16, 1856: after "ice" read "and icicles hanging from the boughs." Dropped in 1867. "Northern" added in 1867.

Line 18, 1856: read "Through him flights, songs, screams, answering those of the wild pigeon, high-hold, orchard-oriole, coot, surf-duck, red-shouldered hawk, fish-hawk, white-ibis,

indian-hen, cat-owl, water-pheasant, qua-bird, pied-sheldrake, mocking-bird, buzzard, condor, night-heron, eagle." Present reading in 1867.

Line 22, 1856: read "rapid" for "embryo." Present reading in 1867.

Line 25, 1856: read "calm" for "sure." Present reading in 1867.

Line 28, 1856: read "December" for "Twelfth-month." Present reading in 1860.

Line 32, 1856: after "carriage" read "their deathless attachment to freedom." Dropped in 1867.

Line 33: "the whole composite make" added in 1860.

Lines 40 and 41, 1856: read "Slavery, the tremulous spreading of hands to shelter it—the stern opposition to it, which ceases only when it ceases." Present reading in 1867.

§ 7. [p. 113.]

This section was added in 1867.

§ 8. [p. 114.]

A few lines in this section were taken from the preface of 1855.

Before line 1, 1856: read "For these and the like, their own voices! For these, space ahead!" Dropped in 1867.

Line 3: "I isolate myself for your sake" added in 1867.

Line 6, 1856: read "I lead" for "Lead."

Line 7, 1856: read "Bravas to states whose semitic impulses send wholesome children to the next age!" 1867: read "Bravas to all semitic impulses sending strong children to the next age." Present reading in 1871.

Line 8, 1856: after "itself" read "on flaunters and dallyers." Dropped in 1871.

§ 9. [p. 114.]

Lines in this section taken from the 1855 preface.

Line 1 added in 1871.

Line 2 added in 1867.

Line 3, 1856: "By great bards only can series of peoples and States be fused into the compact organism of one nation." Present reading in 1867.

Line 5, 1856: read "which is living principles" for "which aggregates all in a living principle." Present reading in 1867.

Lines 8–9 added in 1867.

§ 10. [p. 115.]

Nearly the whole of this section is made up from the 1855 preface.

Line 1, 1856: read "mankind" for "these States." Present reading in 1871.

Line 11: "Nature accepts him absolutely" added in 1867.

After line 17, 1856: read

"An American literat fills his own place,
He justifies science — did you think the demonstrable less divine than the mythical?
He stands by liberty according to the compact of the first day of the first year of These States,
He concentrates in the real body and soul, and in the pleasure of things,
He possesses the superiority of genuineness over fiction and romance,
As he emits himself, facts are showered over with light.
The day-light is lit with more volatile light — the deep between the setting and rising sun goes deeper many fold.
Each precise object, condition, combination, process, exhibits a beauty — the multiplication table its, old age its, the carpenter's trade its, the grand-opera its,
The huge-hulled clean-shaped Manhattan clipper at sea, under steam or full sail, gleams with unmatched beauty,
The national circles and large harmonies of government gleam with theirs,
The commonest definite intentions and actions with theirs."

This was dropped in 1860.

1856: for lines 18 and 19 read "Of the idea of perfect individuals, the idea of These States, their bards walk in advance, leaders of leaders."

After line 23, 1856: read

"Language-using controls the rest;

Wonderful is language!
Wondrous the English language, language of live men,
Language of ensemble, powerful language of resistance,
Language of a proud and melancholy stock, and of all who aspire,
Language of growth, faith, self-esteem, rudeness, justice, friendliness, amplitude, prudence, decision, exactitude, courage,
Language to well-nigh express the unexpressible,
Language for the modern, language for America."

Dropped in 1860.

§ 11. [p. 116.]

This section was added in 1867.

§ [illegible]. [p. 117.]

Lines 1 and 2 added in 1860, with this reading:

"Are You indeed for Liberty?
Are you a man who would assume a place to teach here, or be a poet here?
The place is august — the terms obdurate."

Present reading in 1871.

Line 3, 1856: read "Who would use language to America may," etc. Present reading in 1860.

Line 6, 1856: read "Who are you that would talk to America?" Present reading in 1860.

Line 9: the clause after "Independence" added in 1860.

After line 10, 1856: read "Do you acknowledge liberty with audible and absolute acknowledgment, and set slavery at naught for life and death?" Dropped in 1867.

Line 11, 1856: read "described" for "all feudal"; read "new ones" for "the poems and processes of Democracy." Present reading in 1867.

Line 12, 1856: read after "amativeness" — "angers, excesses, crimes, teach." Present reading in 1867.

Line 13, 1856: read "through customs, laws, popularities." Present reading in 1867.

Line 14: "Are you very strong? are you really of the whole People" added in 1860.

Line 17, 1856: "Have you possessed yourself with the spirit of the maternity of These States?" Present reading in 1860.

After line 17, 1856: read "Have you sucked the nipples of the breasts of the mother of many children?" Dropped in 1860.

Line 24: "is the good old cause in it" added in 1871.

Line 28 added in 1871.

Line 30, 1856: read after "air"—"nobility, meanness." Dropped in 1867.

After line 32, 1856: read "Does it respect me? America? the soul? to-day?" Dropped in 1867.

Line 33, 1856: read "What does it mean to me? to American persons, progresses, cities? Chicago, Canada, Arkansas? the planter, Yankee, Georgian, native, immigrant, sailors, squatters, old States, new States?" Present reading in 1881.

§ 13. [p. 119.]

This section is made up from the 1855 preface. 1871: read "foreign" for "other."

Line 1, 1856: read "from other poems." Present reading in 1881.

Line 3: "but" added in 1867.

Line 8: "in the long run" added in 1860.

Line 10, 1856: read "poems" for "songs"; after "philosophy" read "politics, manners, engineering." Present reading in 1881.

Line 12, 1856: read "fills the houses and streets" for "emerging, appears on the streets."

Line 14: "I say" added in 1860.

Line 17, 1856: read "Friendship, self-esteem, justice, health," etc. Present reading in 1867.

Line 18 added in 1860.

§ 14. [p. 120.]

This section is made up from 1855 preface.

Lines 1 and 2 added in 1860.

Line 4, 1856: read "Give me to speak beautiful words! take all the rest." Present reading in 1867.

Lines 7–11, 1856: preceded by "I have." Dropped in 1881.

After line 11, 1856: read "I have studied my land, its idioms and men."

Line 12 added in 1867; lines 13–15 added in 1871.

Line 17, 1856: read "I reject none, I permit all." Present reading in 1881.

After last line, 1856: read "Whom I have staid with once I have found longing for me ever afterwards." Dropped in 1867.

Lines 18 and 19 added in 1867; but read "that alone" for "you and yours."

§ 15. [p. 121.]

Line 3: "up there" added in 1867.

Line 5, 1856: read "to individuals"; 1871: "to form great individuals." Present reading in 1881.

Line 6, 1856: read "Underneath all are individuals."

Line 7: "to me now" added in 1860.

Line 8: "altogether" added in 1860.

Line 10 added in 1860.

Lines 11 and 12 added in 1867.

§ 16. [p. 122.]

Line 1, 1856: read "Underneath all is nativity."

Line 5, 1856: read "need of the expression," etc. Present reading in 1881.

Line 6, 1856: read "had" for "seen." Present reading in 1867.

Line 11: "the same monotonous old song" added in 1860.

After line 11, 1856: read "If all had not kernels for you and me, what were it to you and me? Dropped in 1867.

§ 17. [p. 123.]

Line 1: for "flashing" read "now." Present reading in 1860.

After line 2, 1856: read

"Its roughs, beards, haughtiness, ruggedness, are you and me,

Its ample geography, the sierras, the prairies, Mississippi, Huron, Colorado, Boston, Toronto, Raleigh, Nashville, Havana, are you and me,
Its settlements, wars, the organic compact, peace, Washington, the Federal Constitution, are you and me,
Its young men's manners, speech, dress, friendships, are you and me."

Dropped in 1867.
Line 3, 1856: read "slavery" after "defections."
After line 5, 1856: read

"Its inventions, science, schools, are you and me,
Its deserts, forests, clearings, log-houses, hunters, are you and me,
The perpetual arrivals of immigrants are you and me."

Dropped in 1867.
Line 6 added in 1867.
After line 8, 1856: read "Failures, successes, births, deaths, are you and me." Dropped in 1867.

Compare an early manuscript reading of these lines:

"Its settlements, wars, the organic compact, peace, Washington, the Federal constitution, are you and me,
Its young men's manners, speech, dress, friendships, are you and me,
Its crimes, lies, defections, slavery, are you and me,
Its congress is you and me — the officers, capitols, armies, ships, are you and me,
Its inventions, science, schools, are you and me,
Its deserts, forests, clearings, log houses, hunters, are you and me,
Its ships, fisheries, whaling, gold-digging, are you and me,
Its paved cities, wharves, wealth, avenues, dwellings, are you and me,
The perpetual arrival of immigrants, are you and me,
The north, south, east, west, are you and me,
Natural and artificial, are you and me,

Liberty, language, poems, employments, are you and me,
Failures, successes, births, deaths, are you and me,
Past, present, future, are only you and me.

I swear I cannot evade any part of myself,
Not America, nor any attribute of America,
Not my body — not friendship, hospitality, procreation,
Not my soul, not the last explanation of prudence,
Not faith, sin, defiance, nor any of the dispositions or duties of myself,
Not liberty — not to cheer up slaves and horrify despots."

Lines 10, 16, 19, and 21: began with "I swear." Dropped in 1881.

Line 11 and following, 1856: read

"Not America, nor any part of America.
Not my body, not friendship, hospitality, procreation,
Not my soul, not the last explanation of prudence,
Not the similitude that interlocks me with all identities that exist, or ever have existed,
Not faith, sin, defiance, nor any disposition or duty of myself.
Not the promulgation of liberty, not to cheer up slaves and horrify despots."

Dropped in 1867.

Line 19, 1856: read "with America and with the earth." Present reading in 1860.

Line 24 added in 1860.

Lines 25–27 added in 1867.

§ 18. [p. 124.]

Line 9 added in 1860. After this line in 1860: read

"The Many In One — what is it finally except myself?
These States — what are they except myself?"

Revised in 1867.

Lines 12 and 13, 1856: read

"I will learn why the earth is gross, tantalizing, wicked,
I take you to be mine, you beautiful, terrible, rude forms."

This ends the poem in that edition.
1860: read

"I have learned why the earth is gross, tantalizing, wicked — it is for my sake,
I take you to be mine, you beautiful, terrible, rude forms."

This ends the poem in that edition.
Lines 14–16 added in 1867.

§ 19. [p. 125.]
This section was added in 1867.
Line 3, 1867: read "sang" for "thrill'd." Present reading in 1881.

§ 20. [p. 125.]
This section was added in 1867.
Line 1, 1867: read "song, my charm" for "verse, my call." Present reading in 1871.
After line 4, 1867: read

"But, O strong soul of Poets,
Bards for my own land, ere I go, I invoke."

Dropped in 1871.
Lines 5–8 added in 1871.
Lines 9–13, 1867: read

"You Bards grand as these days so grand!
Bards of the great Idea! Bards of the wondrous inventions!
Bards of the marching armies — a million soldiers waiting ever-ready,
Bards towering like hills — (no more these dots, these pigmies, these little piping straws, these gnats, that fill the hour, to pass for poets;)
Bards with songs as from burning coals, or the lightning's fork'd stripes!
Ample Ohio's bards — bards for California! inland bards;
Bards of pride! Bards tallying the ocean's roar, and the swooping eagle's scream!
You, by my charm, I invoke!"

This was the reading of 1871, except certain statements were added.

After line 2 (above): read ("for the war, the war is over"); after line 6: read "bards of the war," and then the following important line: "As a wheel turns on its axle, so I find my chants turning finally on the war." The present reading in 1881.

Autumn Rivulets. [II., p. 127.]

A group title first employed in 1881.

As Consequent, etc. [II., p. 127.]

1881.

The Return of the Heroes. [II., p. 128.]

1871: *A Carol of Harvest, for 1867.* 1881 with present title —all revisions in this edition. In 1876 the poem was prefaced by this note: "In all History, antique or modern, the grandest achievement yet for political Humanity—grander even than the triumph of This Union over Secession—was the return, disbanding, and peaceful disintegration from compact military organization, back into agricultural and civil employments, of the vast Armies, the two millions of embattled men of America —a problem reserved for Democracy, our day and land, to promptly solve."

The first section in 1871 was the following (discarded in 1881):

"A song of the good green grass!
A song no more of the city streets;
A song of farms—a song of the soil of fields.

A song with the smell of sun-dried hay, where the nimble pitchers handle the pitch-fork;
A song tasting of new wheat, and of fresh-husk'd maize."

§ 1. [p. 128.]

Line 9, 1871: read "A verse to seek, to see, to narrate thee."

§ 2. [p. 129.]

Line 7, 1871: read "The flowers, the grass, the lilliput," etc.
Line 10, 1871: read "the bulging, silvery fringes."

§ 3. [p. 129.]

Line 12, 1871: read "that giv'st a million farms."

§ 4. [p. 130.]

Line 2, 1871: read "conflict" for "war."

Line 3, 1871: read "armies" for "conflict."

After line 7, 1871: read "no more the dead and wounded."

Line 11, 1871: after "brigades" read "so handsome, dress'd in blue."

After line 11, 1871: read "Scream, you steamers on the river, out of whistles loud and shrill, your salutes."

§ 7. [p. 133.]

Line 9, 1871: read "America" after "where."

Line 10, 1871: began with "Well-pleased."

There Was a Child Went Forth. [II., p. 135.]

1855 without title, pages 90–91; 1856: *Poem of the Child That Went Forth, and Always Goes Forth, Forever and Forever,* pages 282–285; 1860: *Leaves of Grass, No. 9,* pages 221–223; 1867: *Leaves of Grass, No. 1,* pages 159–161; 1871 with present title.

Line 2, 1855: read after "upon" "and received with wonder or pity or love or dread." Dropped in 1867.

Line 7, 1855: read "March-born" for "Third-month." Present reading in 1860.

Line 11, 1855: read "April and May" for "Fourth-month and Fifth-month." Present reading in 1860.

Line 19, 1855: read "he that had propelled the fatherstuff at night, and fathered him." Present reading in 1860.

Line 21, 1855: read "they and of them became part of him." Present reading in 1867.

Line 32, 1855: read "tiered" for "heavy-plank'd." Present reading in 1867.

Line 34, 1855: read "three" for "two." Present reading in 1881.

Line 36, 1855: read "waves and quickbroken crests and slapping." Present reading in 1856.

The last line, 1855: read "And these become of him or her that peruses them now." Dropped in 1867.

There were several trial lines for this poem in the manuscript:

"The horizon's edge, the flying seacrow,
The unearthly laugh of the laughing-gull, the salt-marsh and shore mud odor.
The song of the phœbebird, the blossom of apple-trees and the . . ."

Old Ireland. [II., p. 138.]

First published in *Drum-Taps* (1865); 1867 in annex, page 66.

The City Dead-House. [II., p. 139.]

1867.

This Compost. [II., p. 140.]

1856: *Poem of Wonder at the Resurrection of the Wheat,* pages 202–205; 1860: *Leaves of Grass, No. 4,* pages 208–211; 1867 with present title, pages 306–308.

§ 1. [p. 140.]

Line 6, 1856: read "How can the ground not sicken of men?" 1860: "O Earth! O how can the ground of you not sicken?" Present reading in 1871, but "itself" added in 1881.

Line 9, 1856: read "in the earth" for "within you"; 1860: "in you." Present reading in 1871.

Line 11, 1856: read "disposed of those carcasses of the drunkards," etc. Present reading in 1867.

§ 2. [p. 140.]

Line 1, 1856: read

"Behold!
This is the compost of billions of premature corpses."

Present reading in 1867.

Line 3: "of spring" added in 1871.

Line 13: "the lilacs bloom in the dooryards" added in 1871.

To a Foil'd European Revolutionaire. [II., p. 142.]

1856: *Liberty Poem for Asia, Africa, Europe, America, Australia, Cuba, and the Archipelagoes of the Sea,* pages 268–270;

1860: *To a Foiled Revolter or Revoltress,* among the *Messenger Leaves,* pages 394–396; 1871 with present title.

Line 1: "yet" added in 1871.

Line 4: "or by any unfaithfulness" added in 1860.

Line 6, 1856: read "Asia, Africa, Europe, America, Australia, Cuba, and all the islands and archipelagoes of the sea" for "all the continents"; 1867: "all the continents, and all the islands and archipelagoes of the sea." Present reading in 1881.

Line 7: "What we believe in invites" etc. Present reading in 1881.

Line 8, 1856: read "Waits patiently its time — a year — a century — a hundred centuries." Present reading in 1867.

Lines 9–13 added in 1871.

Line 16, 1856: read "necklace and anklet."

The last stanza of 1856: read as follows

"When there are no more memories of the lovers of the whole of the nations of the world,
The lovers' names scouted in the public gatherings by the lips of the orators,
Boys not christened after them, but christened after traitors and murderers instead,
Laws for slaves sweet to the taste of people — the slave-hunt acknowledged,
You or I walking abroad upon the earth, elated at the sight of slaves, no matter who they are,
And when all life and all the souls of men and women are discharged from any part of the earth,
Then shall the instinct of liberty be discharged from that part of the earth,
Then shall the infidel and the tyrant come into possession."

1860 contained the above passage and added the last three stanzas of the poem in its present form (except "European revolter, revoltress!" was added in 1867 and 1871; "misconception" was added in 1871).

The present reading of stanza 6 was given in 1867.

Unnamed Lands. [II., p. 144.]

1860: pages 412–414.

Line 11, 1860: after "it" read "and as all will henceforth belong to it." Dropped in 1881.

Line 22, 1860: read "I believe of all those billions of men," etc. Present reading in 1881.

Line 25, 1860: read "languages, phrenology, government, coins, medals, marriage, literature, products, games, jurisprudence, wars, manners, amativeness, crimes," etc. Present reading in 1867.

Song of Prudence. [II., p. 146.]

Made partly from the 1855 prose preface; 1856: *Poem of the Last Explanation of Prudence,* pages 257–261; 1860: *Leaves of Grass, No. 5,* pages 211–214; 1867: *Manhattan's Streets I Saunter'd, Pondering,* pages 309–312. Present title in 1881.

Line 1, 1856: read "All day I have walked the city and talked with my friends, and thought of prudence." The present line substituted for this in 1867.

Line 3, 1856: read "After all, the last," etc. Present reading in 1881.

Line 10, 1856: "The indirect is more than the direct." Present reading in 1867.

Line 19, 1856: after "judge" read "prostitute." Dropped in 1860; "literat" added in 1867.

After line 23, 1856: read "All furtherance of fugitives, and of the escape of slaves." Dropped in 1881.

Line 30, 1856: read "hundreds" for "dozens." Present reading in 1871.

Line 41: "entirely" added in 1860.

Line 42: "only" added in 1867.

Before line 44, 1856: read "Now I give you an inkling." Dropped in 1881.

The Singer in the Prison. [II., p. 150.]

1871: in the *Passage to India* annex, pages 94–96.

§ 1. The first line of the refrain, 1871: read *"O sight of shame, and pain, and dole!"*

§ 2. This section opened with the refrain

"O sight of pity, gloom, and dole!
O pardon me, a hapless Soul!"

After line 5, 1871: read "All that dark, cankerous blotch, a nation's criminal mass." Dropped in 1881.

1871: the refrain repeated after each stanza of the hymn in varying form:

"O sight of shame, and pain, and dole!
O fearful thought — a convict Soul!"

"O sight of pity, gloom, and dole!
O pardon me, a hapless Soul!"

"O Life! no life, but bitter dole!
O burning, beaten, baffled Soul!"

"Convict no more — nor shame, nor dole!
Depart! a God-enfranchis'd Soul!"

Warble for Lilac-Time. [II., p. 152.]

1871: in *Passage to India* annex, pages 96–98.

Line 1: "returning in reminiscence" added in 1881.

Line 2, 1871: read after "sake" — "and sweet life's sake — and death's the same as life's." Dropped in 1881. After "summer" read "bird's eggs, and the first berries." Dropped in 1881.

After line 7, 1871: read "Spiritual, airy insects, humming on gossamer wings." Dropped in 1881.

Line 18, 1871: read "O for another world! O if," etc. Present reading in 1881.

After line 21, 1871: read

"(With additional songs — every spring will I now strike up additional songs,
Nor ever again forget, these tender days, the chants of Death as well as Life;)"

Dropped in 1881.

After line 24, 1871: read

"To tally, drench'd with them, tested by them,
Cities, and artificial life, and all their sights and scenes,
My mind henceforth, and all its meditations — my recitatives,
My land, my age, my race, for once to serve in songs,
(Sprouts, tokens ever of death indeed the same as life.)"

Dropped in 1881.

Outlines for a Tomb. [II., p. 154.]

1871: *Brother of All, with Generous Hand,* in *Passage to India* annex, pages 108–111. Present title in 1881.

In 1871 the poem opened with the following stanza (discarded in 1881):

"Brother of all, with generous hand,
Of thee, pondering on thee, as o'er thy tomb, I and my Soul,
A thought to launch in memory of thee,
A burial verse for thee."

After the first section of the present poem, 1871, read the following stanzas and section (discarded in 1881):

"Yet lingering, yearning, joining soul with thine,
If not thy past we chant, we chant the future,
Select, adorn the future.

Lo, Soul, the graves of heroes!
The pride of lands — the gratitudes of men,
The statues of the manifold famous dead, Old World and New,
The kings, inventors, generals, poets, (stretch wide thy vision, Soul,)
The excellent rulers of the races, great discoverers, sailors,
Marble and brass select from them, with pictures, scenes,
(The histories of the lands, the races, bodied there,
In what they 've built for, graced and graved,
Monuments to their heroes.)"

In 1871 the poem closed with the section following (discarded in 1881):

"Lo, Soul, by this tomb's lambency,
The darkness of the arrogant standards of the world,
With all its flaunting aims, ambitions, pleasures.

(Old, commonplace, and rusty saws,
The rich, the gay, the supercilious, smiled at long,
Now, piercing to the marrow in my bones,
Fused with each drop my heart's blood jets,
Swim in ineffable meaning.)

Lo, Soul, the sphere requireth, portioneth,
To each his share, his measure,
The moderate to the moderate, the ample to the ample.

Lo, Soul, see'st thou not, plain as the sun,
The only real wealth of wealth in generosity,
The only life of life in goodness?"

Out from Behind This Mask. [II., p. 156.]

1876: in the *Two Rivulets* volume, the first part, page 24. This note was prefixed: "To confront My Portrait, illustrating the '*Wound-Dresser*' in *Leaves of Grass.*"

§ 1. [p. 156.]

Line 2, 1876: read "All straighter, liker Masks rejected — this preferr'd." The present line substituted in 1881.

§ 2. [p. 157.]

Line 8, 1876: read "clench" for "clinch."

Vocalism. [II., p. 157.]

Section 1, 1860: *Chants Democratic, No. 12,* pages 183–185; 1867: *Leaves of Grass, No. 2,* pages 315–317; 1871: *To Oratists,* pages 347–348. Present title given to the two sections in 1881.

Section 2, 1860: *Leaves of Grass, No. 21,* page 240; 1867: *Leaves of Grass, No. 3,* in *Songs Before Parting* annex, pages 23–24; 1871: *Voices,* page 308. Joined with *To Oratists* to form *Vocalism* in 1881.

§ 1. [p. 157.]

Before line 1, 1860: read "To oratists — to male or female." Dropped in 1881.

Line 1, 1860: read "Vocalism, breath, measure . . . to use words." Present reading in 1881 — but "breath" dropped in 1871.

After line 1, 1860: read "Are you eligible?" Dropped in 1867.

After line 3, 1860: read

"Remembering inland America, the high plateaus, stretching long?

Remembering Kanada—remembering what edges the vast round
edge of the Mexican Sea?"

Dropped in 1867.

Line 11, 1860: read "the dead" after "antiquities." Dropped in 1881.

In 1860, this section closed with the following stanzas (discarded in 1881):

"O now I see arise orators fit for inland America,
And I see it is as slow to become an orator as to become a man,
And I see that power is folded in a great vocalism.

Of a great vocalism, when you hear it, the merciless light
shall pour, and the storm rage around,
Every flash shall be a revelation, an insult,
The glaring flame turned on depths, on heights, on suns, on
stars,
On the interior and exterior of man or woman,
On the laws of Nature — on passive materials,
On what you called death — and what to you therefore was
death,
As far as there can be death."

§ 2. [p. 158.]

This section, in 1860, began with the following stanza (discarded in 1881):

"Now I make a leaf of Voices—for I have found nothing mightier
than they are,
And I have found that no word spoken, but is beautiful, in its
place."

Line 4, 1860: read "Now I believe that all waits," etc.

To Him that Was Crucified. [II., p. 159.]

1860: with present title, page 397.

Line 3, 1860: after "you" read ("there are others also").

You Felons on Trial in Courts. [II., p. 160.]

1860: *Leaves of Grass, No. 13,* pages 231–232; 1867 with present title, pages 336, 337.

In 1860, the following stanzas began the poem (discarded in 1867):

"O bitter sprig! Confession sprig!
In the bouquet I give you place also — I bind you in,
Proceeding no further till, humbled publicly,
I give fair warning, once for all.

I own that I have been sly, thievish, mean, a prevaricator, greedy, derelict,
And I own that I remain so yet.

What foul thought but I think it — or have in me the stuff out of which it is thought?
What in darkness in bed at night, alone or with a companion?"

Line 7, 1860: read "O culpable! O traitor!" Present reading in 1867.

Laws for Creations. [II., p. 160.]

1860: *Chants Democratic, No. 13,* pages 185–186; 1867: *Leaves of Grass, No. 3,* page 317; 1871 with present title, page 96.

Lines 4 and 5 in 1860 read thus:

"There shall be no subject but it shall be treated with reference to the ensemble of the world, and the compact truth of the world — And no coward or copyist shall be allowed;
There shall be no subject too pronounced — All works shall illustrate the divine law of indirections;
There they stand — I see them already, each poised and in its place,
Statements, models, censuses, poems, dictionaries, biographies, essays, theories — How complete! How relative and interfused! No one supersedes another;
They do not seem to me like the old specimens,
They seem to me like Nature at last, (America has given birth to them, and I have also;)
They seem to me at last as perfect as the animals, and as the rocks and weeds — fitted to them,
Fitted to the sky, to float with floating clouds — to rustle among the trees with rustling leaves,

To stretch with stretched and level waters, where ships silently sail in the distance."

Present reading in 1867.

Line 8, 1860: read "I have intimated" for "I would intimate." Present reading in 1871.

Compare the manuscript notes for this poem:

(*a*)

"Of Biography, and of all literature and art.

That it has not been well written because it has not been written by authors who considered their subjects with reference to the ensemble of the world — because everything, every subject has been made too prononcé. The charm of nature is that everything is with the rest — and is not prononcé, but yet distinct, individual and complete in itself.

(*b*)

To a Literat.

Your subject is always too pronounced,
You have not considered your subject with reference to its place and with reference to the ensemble of the world.
The great statements, censuses, poems, essays, dictionaries, biographies, etc., are those that stand in their places with the things of the world.
Behold nature! how distinct, individual, complete,
Each toward all and nothing supersedes the rest.

(*c*)

Walt Whitman's law —
For the new and strong artists of America
For the fresh brood of perfect teachers, literats, the diverse savans and the coming musicians,
There shall be no subject but it shall be treated with reference to the ensemble of the world — and no coward or copyist shall be any more allowed.
There shall be no subject too pronounced — all works shall acknowledge the divine law of indirections,

There they stand, I see them already, each easy in its place,
Statements, music, poems, dictionaries, biographies, essays —
How complete, how interfused — No one supersedes the rest.
They do not seem to me like what I saw in arrière, in the old volumes and specimens,
They seem to me like nature at last (America has given rise to them, and I have also).
They seem to me like the sky with clouds — like trees with rustling leaves, like stretching waters with ships sailing on in the distance.
They seem to me at last as good as animals and as the rocks, earth and weeds."

To a Common Prostitute. [II., p. 161.]

1860: with present title, among the *Messenger Leaves*, page 399.

I Was Looking a Long While. [II., p. 162.]

1860: *Chants Democratic, No. 19*, page 192; 1867 with present title, page 312.

Line 1, 1860: read "I was looking a long while for the history of the past for myself, and for these Chants — and now I have found it"; "a clue to" was added in 1871; "for Intentions" was added in 1881.

Line 6, 1860: read "It is in Democracy — in this America — the old world also." Present reading in 1871.

Lines 8 and 9: "in" added in 1871.

Line 10: "All for the modern" added in 1881.

Thought. [II., p. 162.]

1860: *Thoughts, No. 3*, page 409; 1871: *Thought.*

Miracles. [II., p. 163.]

1856: *Poem of Perfect Miracles*, pages 279–281; 1860: *Leaves of Grass, No. 8*, pages 219–220; 1867: *Miracles.*

In 1856 the poem began:

"Realism is mine, my miracles,
Take all of the rest — take freely — I keep but my own — I give only of them,

I offer them without end — I offer them to you wherever your feet can carry you, or your eyes reach."

1860, '67: read

"What shall I give? and which are my miracles?
Realism is mine — my miracles — Take freely,
Take without end, I offer them," etc., as in 1855.

Dropped in 1871.

Line 8, 1856: read "my mother" for "the rest." Present reading in 1881.

Line 10, 1856: read "August" for "summer." Present reading in 1860.

Line 14, 1856: read "May" for "spring." Present reading in 1860.

After line 14, 1856: read

"Or whether I go among those I like best, and that like me best — mechanics, boatmen, farmers,
Or among the savans — or to the soiree — or to the opera,
Or stand a long while looking at the movements of machinery,
Or behold children at their sports,
Or the admirable sight of the perfect old man, or the perfect old woman,
Or the sick in hospitals, or the dead carried to burial,
Or my own eyes and figure in the glass."

Dropped in 1881.

Line 18: "cubic" added in 1871.

Line 20: "cubic" added in 1871.

After line 20, 1856: read

"Every spear of grass — the frames, limbs, organs, of men and women, and all that concerns them,
All these to me are unspeakably perfect miracles."

Dropped in 1881.

Sparkles from the Wheel. [II., p. 164.]

1871: with this title, in *Passage to India* annex, page 103.

To a Pupil. [II., p. 165.]

1860: with this title, page 400, one of the *Messenger Leaves.*

Unfolded Out of the Folds. [II., p. 166.]

1856: *Poem of Women,* pages 100–102; 1860: *Leaves of Grass. No. 14,* p. 233; 1867: *Leaves of Grass, No. 2,* page 286; 1871 with present title.

Line 1, 1856: read "only" before "out."

Line 5, 1856: read "poem of the woman." Present reading in 1881.

What Am I After All. [II., p. 166.]

1860: *Leaves of Grass, No. 22,* p. 241; 1867: *Leaves of Grass, No. 4,* in *Songs Before Parting* annex, page 24.

After line 1, 1860: read "I cannot tell why it affects me so much, when I hear it from women's voices, and from men's voices, or from my own voice." Dropped in 1867.

Kosmos. [II., p. 167.]

1860: with this title, page 414.

Line 7: "all other theories" added in 1867.

Others May Praise what They Like. [II., p. 168.]

First published in *Drum-Taps* (1865); 1871: in annex, page 68.

Line 3, 1867: read "breathed well" for "well inhaled." Present reading in 1871.

Line 4, 1867: read "And fully exudes it again." Present reading in 1881.

Who Learns My Lesson Complete. [II., p. 168.]

1855: without title, pages 92–93; 1856: *Lesson Poem,* pages 313–315; 1860: *Leaves of Grass, No. 11,* pages 226–228; 1867: *Leaves of Grass, No. 3,* pages 163–165; 1871 with present title.

Line 13, 1855: read "little" for "small." Present reading in 1867.

Line 14, 1855: read "decillions" for "billions." Present reading in 1867.

Line 21, 1855: read "And how I was not palpable once but am now — and was born on the last day of May 1819 and passed

from a babe in the creeping trance of three summers and three winters to articulate," etc.; 1860: read as above with change "and was born on the last day of the Fifth Month, in the year 43 of America." Present reading in 1867.

After line 21, 1855: read "And that I grew six feet high — and that I have become a man thirty-six years old in 1855 — and that I am here anyhow — are all equally wonderful." Dropped in 1867. 1860, '67: read as above with change "thirty-six years old in the year 79 of America."

After last line, 1855: read

"Come I should like to hear you tell me what there is in yourself that is not just as wonderful,
And I should like to hear the name of anything between Sunday morning and Saturday night that is not just as wonderful."

1860: read as above with change "First Day morning and Seventh Day night." Dropped in 1867.

Tests. [II., p. 170.]

1860: with this title, page 416.

The Torch. [II., p. 170.]

First published in *Drum-Taps* (1865); 1867: in annex, page 52.

O Star of France. 1870–71. [II., p. 170.]

First published in *As a Strong Bird on Pinions Free* (1872); 1876: in the *Two Rivulets* volume.

The Ox-Tamer. [II., p. 172.]

1876: in the *Two Rivulets* volume.

Line 14, 1876: read "See, how straight," etc.; "see what fine," etc.

Line 15, 1876: read "See how they watch," etc.; "see how they turn," etc.

An Old Man's Thought of School. *For the Inauguration of a Public School, Camden, New Jersey, 1874.* [II., p. 173.]

1876: in *Two Rivulets* (the date given October 31, 1874).

Wandering at Morn. [II., p. 174.]

1876: in *Two Rivulets.*

Line 4, 1876: read "seated" before "coil'd."

Line 5, 1876: read "Wandering—this common," etc.

Italian Music in Dakota. [*The Seventeenth—the finest regimental Band I ever heard.* [II., p. 175.]

1881.

With All Thy Gifts. [II., p. 176.]

1876: in *Two Rivulets.*

My Picture Gallery. [II., p. 176.]

1881.

The Prairie States. [II., p. 177.]

1881.

Proud Music of the Storm. [II., p. 178.]

1871: in *Passage to India* annex, pages 17–24.

§ 2. [p. 178.]

Line 19, 1871: read "feudal" for "middle."

Passage to India. [II., p. 186.]

1871: in annex.

§ 1. [p. 186.]

Line 8, 1871: read "I sound, to commence, the cry, with thee, O soul."

§ 2. [p. 186.]

After line 17: read "The people to become brothers and sisters."

§ 4. [p. 189.]

Line 11, 1871: read "America (a hemisphere unborn)."

§ 9. [p. 196.]

Lines 3 and 4, 1871: read "These" for "Those."

Prayer of Columbus. [II., p. 198.]

1876: in *Two Rivulets.* The poem was preceded in 1876 by the following preface:

"It was near the close of his indomitable and pious life—on his last voyage when nearly 70 years of age—that Columbus, to save his two remaining ships from foundering in the Caribbean Sea in a terrible storm, had to run them ashore on the Island of Jamaica where, laid up for a long and miserable year—1503—he was taken very sick, had several relapses, his men revolted, and death seem'd daily imminent; though he was eventually rescued, and sent home to Spain to die, unrecognized, neglected and in want. . . . It is only ask'd, as preparation and atmosphere for the following lines, that the bare authentic facts be recall'd and realized, and nothing contributed by the fancy. See, the Antillean Island, with its florid skies and rich foliage and scenery, the waves beating the solitary sands, and the hulls of the ships in the distance. See, the figure of the great Admiral, walking the beach, as a stage, in this sublimest tragedy—for what tragedy, what poem, so piteous and majestic as the real scene? —and hear him uttering—as his mystical and religious soul surely utter'd, the ideas following—perhaps, in their equivalents, the very words."

Line 31, 1876: read after "accomplished"—"for what has been, has been."

After line 50, 1876: read

"Steersman unseen! henceforth the helms are Thine;
Take Thou command—(what to my petty skill Thy navigation?)"

The Sleepers. [II., p. 201.]

1855: without title, pages 70–77; 1856: *Night Poem,* pages 286–301; 1860: *Sleep-Chasings,* pages 426–439; 1871: *The Sleepers.*

§ 1. [p. 201.]

Line 5, 1855: read "Pausing and gazing and bending and stopping." Present reading in 1856.

Line 22, 1855: "all, all" added in 1860.

Line 23, 1855: read "I stand with drooping eyes by the worst suffering and restless." Present reading in 1860.

Line 26 added in 1860.

After section 1, 1855: read

"O hotcheek'd and blushing! O foolish hectic!
O for pity's sake, no one must see me now! my clothes were stolen while I was abed,
Now I am thrust forth, where shall I run?

Pier that I saw dimly last night when I looked from the windows!
Pier out from the main, let me catch myself with you and stay —I will not chafe you;
I feel ashamed to go naked about the world.
And am curious to know where my feet stand—and what is this flooding me, childhood or manhood—and the hunger that crosses the bridge between.

The cloth laps a first sweet eating and drinking,
Laps life-swelling yolks—laps ear of rose-corn, milky and just ripened;
The white teeth stay, and the boss-tooth advances in darkness,
And liquor is spilled on lips and bosoms by touching glasses, and the best liquor afterward."

Dropped in 1881.

§ 3. [p. 205.]

Line 8, 1855: read "baffled and banged and bruised."
Line 9, 1855: read "roll him and swing him and turn him."

§ 6. [p. 207.]

Line 8, 1855: read "beauty" for "freshness."
After section 6, 1855; read

"Now Lucifer was not dead—or if he was, I am his sorrowful terrible heir;
I have been wronged—I am oppressed—I hate him that oppresses me,
I will either destroy him, or he shall release me.

Damn him! how he does defile me,
How he informs against my brother and sister, and takes pay for their blood,

How he laughs when I look down the bend after the steamboat
that carries away my woman.

Now the vast dusk bulk that is the whale's bulk, it seems mine,
Warily, sportsman! though I lie so sleepy and sluggish, my tap
is death."

Dropped in 1881.

§ 7. [p. 208.]

After line 3, 1855: read "And have an unseen something to be in contact with them also." Dropped in 1881.

Line 14, 1855: read "the Pole goes his way."

Line 40, 1855: read "what waits is in its place." Present reading in 1881.

Line 43, 1855: read "go on" for "come on." Present reading in 1867.

§ 8. [p. 210.]

At the end of this section, 1855: read

"Not you will yield forth the dawn again more surely than you
will yield forth me again,
Not the womb yields the babe in its time more surely than I shall
be yielded from you in my time."

Dropped in 1856.

Transpositions. [II., p. 212.]

These lines are taken from a poem in 1856, entitled *Poem of the Propositions of Nakedness,* — afterwards *Respondez*. This poem was left out of the 1881 edition, except for these few lines.

To Think of Time. [II., p. 213.]

1855: without title, pages 65–70; 1856: *Burial Poem,* pages 332–342; 1860: *Burial,* pages 440–448; 1871 with present title.

§ 1. [p. 213.]

In 1860 the poem began "To think of it!" Dropped in 1871.

Line 1, 1855: read "to think through the" for "of all that." Present reading in 1860.

Line 8, 1855: read "flexible and real and alive" and "that every thing was real and alive." Present reading in 1856.

§ 2. [p. 213.]

Stanza 2: the first eight lines, 1855, began with "When," the ninth with "Then," the tenth with "They are." Present reading in 1856.

Line 3, 1855: read "are" for "go."

Line 4, 1855: read "is" for "goes."

Line 6, 1855: read "have been" for "are."

Line 11, 1855: read "Then the corpse-limbs stretch on the bed, and the living look upon them." Present reading in 1856.

§ 3. [p. 214.]

Line 1 added in 1871.

In 1855 the first line read:

"To think that the rivers will come to flow, and the snow fall, and fruits ripen, and act upon others as upon us now—yet not act upon us!" Dropped in 1881.

Line 2, 1855: read "small" for "no." Present reading in 1856.

§ 4. [p. 215.]

Stanza 1 added in 1871.

Line 6, 1855: read after "stages"—"other vehicles give place." Dropped in 1881. "Broadway" added in 1856.

Line 7, 1855: read "rapid" for "steady." Present reading in 1860.

Line 8: "new-dug" added in 1860.

Line 9: "pass'd out" added in 1860.

Line 10 added in 1860.

Line 13, 1855: read after "looking"—"able to take his own part." Dropped in 1881.

Before "Ready," line 14, 1855: read "witty, sensitive to a slight." Dropped in 1881. For "gambled" read "played some." Present reading in 1860.

Line 19, 1855: clauses connected by "or." Dropped in 1856.

§ 5. [p. 216.]

After line 5, 1855: read "Have you pleasure from looking at the sky? Have you pleasure from poems?" Dropped in 1881.

§ 6. [p. 217.]

Before line 3, 1855: read "The sky continues beautiful, the pleasure of men with women shall never be sated, nor the pleasure of women with men, nor the pleasure from poems." Dropped in 1881.

Line 4, 1855: read "they also are not phantasms" for "are none of them phantasms." Present reading in 1856.

Line 5, 1855: read "apparition" for "delusion." Present reading in 1856.

§ 7. [p. 217.]

Line 8, 1855: read "for reasons" after "long." Dropped in 1881.

Line 15, 1855: read "cannot be eluded" for "not one iota thereof can be eluded." Present reading in 1860.

§ 8. [p. 218.]

Stanza 3, 1855: read

"The interminable hordes of the ignorant and wicked are not nothing,
The barbarians of Africa and Asia are not nothing,
The common people of Europe are not nothing — the American aborigines are not nothing,
A Zambo or a foreheadless Crowfoot or a Comanche is not nothing,
The infected in the immigrant hospital are not nothing — the murderer or mean person is not nothing,
The perpetual successions of shallow people are not nothing as they go,
The prostitute is not nothing — the mocker of religion is not nothing as he goes."

Present reading in 1881.

Line 10 added in 1871 in place of the following: "I shall go with the rest — we have satisfaction."

After line 14, 1855: read

"And I have dreamed that the satisfaction is not so much changed, and that there is no life without satisfaction;
What is the earth? what are body and soul without satisfaction?

I shall go with the rest,
We cannot be stopped at a given point — that is no satisfaction;
To show us a good thing or a few good things for a space of time — that is no satisfaction;
We must have the indestructible breed of the best, regardless of time."

These lines were dropped in 1871, the present fifth stanza being added in 1881.

Line 17, 1855: read "If otherwise, all these things came," etc.

Lines 18 and 19, 1855: read "If maggots and rats ended us, then suspicion and treachery and death." Present reading in 1860.

Line 26, 1855: read after "animals" — "How perfect is my soul!" Dropped in 1871.

Line 28, 1855: read "sin" for "bad." Present reading in 1856.

§ 9. [p 220.]

In 1855 this section opened with the following verses:

"O my soul! if I realize you I have satisfaction,
Animals and vegetables! if I realize you I have satisfaction,
Laws of the earth and air! if I realize you I have satisfaction.

I cannot define my satisfaction — yet it is so.
I cannot define my life — yet it is so."

Dropped in 1871.

Stanza 1: in 1860 this stanza began thus:

"O it comes to me now!
I swear I think now that everything without exception has an eternal soul."

The first line was dropped in 1871. In line 2 "without exception" was added in 1860.

Line 5, 1855: read "and life and death are for it"; 1860: "and life and death are altogether for it." Present reading in 1871.

Whispers of Heavenly Death. [II., p. 221.]

A group title first used in 1871, in the *Passage to India* annex.

Darest Thou Now O Soul. [II., p. 221.]

1871: in the *Passage to India* annex, page 64.

Stanza 4, line 3, 1871: read "bound" for "bounding."

Whispers of Heavenly Death. [II., p. 221.]

1871: in *Passage to India* annex, page 63.

Chanting the Square Deific. [II., p. 222.]

First published in *Sequel to Drum-Taps* (1865–6); 1867: in annex.

§ 2. [p. 223.]

After line 9, 1867: read "(Conqueror yet — for before me all the armies and soldiers of the earth shall yet bow — and all the weapons of war become impotent)." Dropped in 1881.

Of Him I Love Day and Night. [II., p. 225.]

1871: in *Passage to India* annex.

Yet, Yet, Ye Downcast Hours. [II., p. 226.]

1860: among the *Debris,* page 422; 1867: *Despairing Cries,* page 270; 1871 with present title.

Stanza 1 added in 1871.

Line 5, 1860: read "day and night" after "me"; next line: "The sad voice of Death," etc.

As if a Phantom Caress'd Me. [II., p. 227.]

1860: among the *Debris,* page 425; 1867 with present title, page 290.

Line 1 added in 1867.

Line 3: "The one I loved that caress'd me" added in 1867.

Line 5, 1860: read "perplex me" for "are hateful to me and mock me." Present reading in 1867.

Assurances. [II., p. 227.]

1856: *Faith Poem,* pages 265–267; 1860: *Leaves of Grass, No. 7,* pages 217–218; 1867 with present title.

After line 1, 1856: read "I do not doubt that whatever I know at a given time, there waits for me more which I do not know."

After line 3, 1856: read "I do not doubt there are realizations I have no idea of, waiting for me through time and through the universes—also upon this earth."

After line 5, 1856: read

"I do not doubt there is far more in trivialities, insects, vulgar persons, slaves, dwarfs, weeds, rejected refuse, than I have supposed;
I do not doubt there is more in myself than I have supposed—and more in all men and women—and more in my poems than I have supposed."

Line 9 added in 1871.

After line 10, 1856: read

"I do not doubt that shallowness, meanness, malignance, are provided for;
I do not doubt that cities, you, America, the remainder of the earth, politics, freedom, degradations, are carefully provided for."

Line 12 added in 1871.

Quicksand Years. [II., p. 228.]

First published in *Drum-Taps* (1865); 1867: in annex under title, *Quicksand Years that Whirl Me I Know Not Whither.*

That Music Always Round Me. [II., p. 228.]

1860: *Calamus, No. 21*, page 365; 1867 with present title, and in *Calamus.*

Line 1: "That" added in 1867.

What Ship Puzzled at Sea. [II., p. 229.]

1860: *Calamus, No. 31*, part first; 1867: *Here Sailor.* Present title in 1881.

A Noiseless Patient Spider. [II., p. 229.]

1871: with this title, in *Passage to India* annex.

Line 7, 1871: read "surrounded" for "detached."

O Living Always, Always Dying. [II., p. 230.]

1860: *Calamus, No. 27*, page 369; 1867: in *Calamus*, with present title.

1860: the poem began

"O Love!
O dying — always dying."

To One Shortly to Die. [II., p. 230.]

1860: with this title, page 398.

Line 8: "you yourself will surely escape" added in 1871.

Compare the manuscript reading:

"I must not deceive you — you are to die,
I am melancholy and stern, but I love you — there is no escape for you.
I do not know your destination, but I know it is real and perfect."

Night on the Prairies. [II., p. 231.]

1860: *Leaves of Grass, No. 15,* page 234; 1867: *Leaves of Grass, No. 3,* page 287; 1871 with present title.

Lines 2 and 3 added in 1867.

Line 10, 1860: read "there tumbled upon me" for "there sprang out so noiselessly around me." Present reading in 1867.

Line 16, 1860: read "O how plainly I see," etc.

Line 17, 1860: read "O I see," etc. Present reading in 1867.

Thought. [II., p. 232.]

1860: *Thoughts, No. 5,* page 410; 1871: *Thought.*

Lines 3 and 4 added in 1871.

Line 7, 1860: read "O the huge sob," etc.

The Last Invocation. [II., p. 233.]

1871: with this title, in *Passage to India* annex.

As I Watched the Ploughman Ploughing. [II., p. 234.]

1871: with this title, in *Passage to India* annex.

Pensive and Faltering. [II., p. 234.]

1871: with this title, in *Passage to India* annex.

Thou Mother with Thy Equal Brood. [II., p. 235.]

First published in 1872, under the title *As a Strong Bird on Pinions Free;* 1876: in *Two Rivulets.* It was the Commencement Poem at Dartmouth College, June 26, 1872, by invitation of the United Literary Societies.

§ 1. [p. 235.]

Stanza 1 was the first stanza of a separate poem in 1872, beginning thus:

> "One song, America, before I go,
> I 'd sing, o'er all the rest, with trumpet sound,
> For thee — the Future."

Present reading in 1881.

Stanzas 2, 3, and 4 were the rest of the above poem.

§ 2. [p. 235.]

This was the beginning of *As a Strong Bird on Pinions Free* in 1872, '76.

Line 2, 1876: read "to-day" after "think."

Line 3, 1876: read "to-day" after "bring."

Line 8, 1876: read "pine in the north, in Maine."

Line 10 added in 1881.

Line 14, 1876: read "O Union!" for "dread Mother."

§ 3. [p. 236.]

Line 12 added in 1881.

§ 4. [p. 237.]

Line 9, 1876: read "Steer, steer," etc.

§ 5. [p. 238.]

Line 23, 1876: read "America" after "sun."

Line 24, 1876: read "thy endless great hilarity."

Line 30, 1876: read "material wealth and civilization."

Lines 33 and 34 added in 1881.

§ 6. [p. 240.]

Line 33: "such brood as thine" added in 1881.

A Paumanok Picture. [II., p. 242.]

1881.

From Noon to Starry Night. [II., p. 243.]

A group title in 1881.

Thou Orb Aloft Full-Dazzling. [II., p. 243.]

1881.

Faces. [II., p. 244.]

1855: without title, pages 82–85; 1856: *Poem of Faces,* pages 302–308; 1860: *Leaf of Faces,* pages 278–282; 1871 with present title.

§ 1. [p. 244.]

Line 1, 1855: read "here then are faces" for "lo, such faces."

Line 7, 1855: read "The welcome ugly face"; "welcome" dropped in 1856.

Line 14, 1855: read "here then are faces" for "faces and faces and faces." Present reading in 1867.

§ 2. [p. 245.]

Line 11, 1855: read "advertising and doing business" after "epilepsy." Dropped in 1856.

At the end of this section, 1855: read "Those are really men! the bosses and tufts of the great round globe!" Dropped in 1881.

§ 3. [p. 246.]

Line 2, 1855: read "Well then," etc.

Compare manuscript reading of this passage:

"The teeth grit — the palms of the hands are cut by the turned in nails,
The man falls struggling and foaming to the ground, though he buys and barters so coolly.

I remember when I visited the asylum they showed me the most smeared and slobbering idiot,
Yet I know for my consolation of the great laws that emptied and broke my brother
The same waited their due time to clear the rubbish from the fallen tenement,
And I am to look again in a score or two of ages
And I shall meet the real landlord stepping forth every inch as good as myself."

§ 4. [p. 247.]

Line 19, 1855: after "man" read "and give me your finger and thumb." Dropped in 1867.

§ 5. [p. 248.]

Line 3, 1855: read "Sabbath" for "First-day." Present reading in 1860.

Line 7, 1855: read "I heard what the run of poets were saying so long." Present reading in 1856.

The Mystic Trumpeter. [II., p. 249.]

First published in 1872 in *As a Strong Bird on Pinions Free;* 1876: in *Two Rivulets.*

§ 6. [p. 251.]

Line 1, 1876: read "war's wild alarums."

To a Locomotive in Winter. [II., p. 253.]

1876: in *Two Rivulets.*

O Magnet-South. [II., p. 254.]

1860: *Longings for Home,* pages 389–390. Present title in 1881.

Line 19, 1860: read "Tennessee" for "Kentucky." Present reading in 1881.

After line 19, 1860: read "An Arkansas prairie — or sleeping lake, or still bayou." Dropped in 1881.

Mannahatta. [II., p. 256.]

1860: with this title, pages 404–405.

Line 2, 1860: read "and behold! here is the aboriginal name." Present reading in 1867.

Line 4, 1860: read "up there" for "from of old." Present reading in 1881.

Line 5, 1860: after "superb" read "with tall and wonderful spires." Dropped in 1881.

After line 17, the 1860 poem read as follows:

"The parades, processions, bugles playing, flags flying, drums beating;

A million people — manners free and superb — open voices — hospitality — the most courageous and friendly young men;
The free city! no slaves! no owners of slaves!
The beautiful city! the city of hurried and sparkling waters! the city of spires and masts!
The city nested in bays! my city!
The city of such women, I am mad to be with them! I will return after death to be with them!
The city of such young men, I swear I cannot live happy, without I often go talk, walk, eat, drink, sleep, with them!"

Present reading in 1881.

All Is Truth. [II., p. 257.]

1860: *Leaves of Grass, No. 18,* pages 237–238; 1867: *Leaves of Grass, No. 1,* annex, page 22; 1871 with present title.

After line 2, 1860: read "Me with mole's eyes, unrisen to buoyancy and vision — unfree." Dropped in 1867.

A Riddle Song. [II., p. 258.]

1881.

Excelsior. [II., p. 260.]

1856: *Poem of the Heart of the Son of Manhattan Island,* pages 255–256; 1860: *Chants Democratic, No. 15,* pages 188–189; 1867 with present title, page 118.

Line 1, 1856: read "I swear I will go" for "I would go"; 1871: "have not I gone." Present reading in 1881.

After line 5, 1856: read "And who has been firmest? For I would be firmer." Dropped in 1881.

After line 8, 1856: read "And who has projected beautiful words through the longest time? By God! I will outvie him! I will say such words, they shall stretch through longer time!"

In 1871 this line read: "And who has projected beautiful words through the longest time? Have I not outvied him? have I not said the words that shall stretch through longer time?" The whole line was dropped in 1881.

After line 9, 1856: read "And to whom has been given the sweetest from women, and paid them in kind? For I will take the like sweets, and pay them in kind." Dropped in 1871.

Ah Poverties, Wincings, and Sulky Retreats. [II., p. 261.]

First published in *Sequel to Drum-Taps* (1865–6); 1867: in annex.

Line 11, 1867: read "unquestion'd" for "ultimate."

Thoughts. [II., p. 262.]

1860: *Thought,* page 286; 1871: *Thoughts.*

Line 8, 1860: read "Of the New World," etc.

Line 9, 1860: read "and to me" after "them."

Mediums. [II., p. 262.]

1860: *Chants Democratic, No. 16,* page 189; 1867, with present title.

Line 1, 1860: read "mediums shall" after "States." Dropped in 1867.

Line 7, 1860: read "oratists" after "become." Dropped in 1871.

Weave In, My Hardy Life. [II., p. 263.]

First published in *Drum-Taps* (1865); 1867: in annex, with title *Weave In, Weave In, My Hardy Life.*

Line 2, 1867: read "Weave, weave," etc.

Spain, 1873-74. [II., p. 264.]

1876: in *Two Rivulets.*

By Broad Potomac's Shore. [II., p. 264.]

1876: in *Two Rivulets.*

After line 11, 1876: read "O smiling earth—O summer sun, give me of you!"

From Far Dakota's Cañons. *June 25, 1876.* [II., p. 265.]

1881.

Old War-Dreams. [II., p. 266.]

First published in *Sequel to Drum-Taps* (1865–6); 1867: in annex, with title, *In Clouds Descending, In Midnight Sleep.* 1871: *In Midnight Sleep.* Present title in 1881.

Stanza 1, line 1, 1867: read "In clouds descending, in midnight sleep," etc. Present reading in 1871.

Stanza 2, line 1, 1867: read "the fields and the mountains."

Stanza 3, line 1, 1867: read "long lapsed" after "pass'd." Dropped in 1871.

Thick-Sprinkled Bunting. [II., p. 267.]

First published in *Drum-Taps* (1865); 1867: *Flag of Stars, Thick-Sprinkled Bunting,* in annex; 1871 with present title.

Line 1, 1867: read "Flag of stars! thick-sprinkled bunting!"

What Best I See in Thee. [II., p. 267.]

1881.

Spirit that Form'd This Scene. [II., p. 268.]

1881.

As I Walk These Broad Majestic Days. [II., p. 269.]

1860: *Chants Democratic, No. 21,* pages 193–194; 1867: *As I Walk Solitary, Unattended,* in *Songs Before Parting* annex, page 28; 1871 with present title.

Line 1, 1860: read "As I walk, solitary, unattended." Dropped in 1881.

Lines 1 to 6 added in 1871.

Line 13, 1860: read "But we too," etc. Present reading in 1871.

Line 14, 1860: after "nothing" read "they serve"; 1871: "I watch them." Dropped in 1881.

Line 15 added in 1871.

After last stanza, 1860: read

"For we support all,
After the rest is done and gone, we remain,
There is no final reliance but upon us,
Democracy rests finally upon us (I, my brethren, begin it,)
And our visions sweep through eternity."

Dropped in 1881.

A Clear Midnight. [II., p. 270.]

1881.

Songs of Parting. [II., p. 271.]

A group title, *Songs Before Parting*, first employed in 1867: see last annex. The poems were incorporated in *Leaves of Grass* in 1871 with present title.

As the Time Draws Nigh. [II., p. 271.]

1860: *To My Soul*, pages 449–450; 1867: *As Nearing Departure* in *Songs Before Parting* annex; 1871 with present reading.

Stanza 1, 1860: read

" As nearing departure,
As the time draws nigh, glooming from you
A cloud—a dread beyond, of I know not what, darkens me."

Present reading in 1871.

Stanza 3, 1860: read

"O Soul!
Then all may arrive to but this;
The glances of my eyes, that swept the daylight,
The unspeakable love I interchanged with women,
My joys in the open air—my walks through the Mannahatta,
The continual good will I have met—the curious attachment of young men to me,
My reflections alone—the absorption into me from the landscape, stars, animals, thunder, rain, and snow, in my wanderings alone,
The words of my mouth, rude, ignorant, arrogant—my many faults and derelictions,
The light touches, on my lips, of the lips of my comrades, at parting,
The tracks which I leave, upon the side-walks and fields,
May but arrive at this beginning of me,
This beginning of me—and yet it is enough, O Soul,
O Soul, we have positively appeared—that is enough."

Present reading in 1867.

Years of the Modern. [II., p. 271.]

First published in *Drum-Taps* (1865); 1867: with title *Years of the Unperform'd;* 1871 with present title.

Line 1: "Years of the modern" added in 1871.

Line 4, 1867: read "I see" before "new" and before "the solidarity." Dropped in 1881.

Line 6: "the old wars" added in 1871.

Line 7, 1867: read "I see Freedom, completely arm'd, and victorious, and very haughty, with Law by her side, both issuing forth against the idea of caste." Present reading in 1871.

Ashes of Soldiers. [II., p. 273.]

First published in *Drum-Taps* (1865); 1867: *Hymn of Dead Soldiers,* annex, pages 59–60.

In 1871 *Ashes of Soldiers* was a group title for a number of war poems, the group being prefaced by the following stanza:

> "Again a verse for sake of you,
> You soldiers in the ranks — you Volunteers,
> Who bravely fighting, silent fell,
> To fill unmention'd graves."

Stanzas 1 and 2 and line 1 of stanza 3 were added in 1871. In 1867 the poem began thus:

"One breath, O my silent soul,
A perfum'd thought — no more I ask, for the sake of all dead soldiers.

Buglers off in my armies!
At present I ask not you to sound;
Not at the head of my cavalry, all on their spirited horses
With their sabres drawn and glist'ning, and carbines clanking by their thighs," etc.

Present reading in 1871.

Line 19, 1867: read "But aside from these, and the crowd's hurrahs, and the land's congratulations." Present reading in 1871.

Line 21 added in 1871.

Line 25, 1867: read "Phantoms, welcome, divine and tender!" Present reading in 1871.

Line 30, 1867: read "Dearest comrades! all now is over." Present reading in 1871.

Line 35 added in 1871.

Line 37 added in 1871.

Line 38, 1867: read "O love! O chant! solve all with the last chemistry." Present reading in 1871, but "O chant" dropped in 1881.

Line 40: "like a moist perennial dew" added in 1871.

Line 41, 1867: read "For the sake of all dead soldiers." Present reading in 1871, but "South or North" added in 1881.

Thoughts. [II., p. 275.]

Section 1, 1860: *Chants Democratic, No. 9,* pages 179–180; 1867: *Thoughts, No. 1,* in annex.

Section 2, 1860: *Chants Democratic, No. 11,* pages 182–183; 1867: *Thoughts, No. 2,* in annex.

§ 1. [p. 275.]

1860: the poem began with the line "A thought of what I am here for." Dropped in 1867.

Line 2: "and have pass'd" added in 1867.

Line 3, 1860: read "gigantic" for "muscular." Present reading in 1867; "the absolute success" added in 1871.

Line 4 added in 1881.

Line 5, 1860: read "Of how many," etc.

Line 6: "Western" added in 1871.

Line 7: "of the war" added in 1871.

Line 10: "for a while" added in 1867.

Line 14: "and war itself, with all its horrors" added in 1871.

§ 2. [p. 276.]

1860: the poem began with these lines

"The thought of fruitage,
Of Death, (the life greater) — of seeds," etc.

Dropped in 1867.

Line 3, 1860: read "Ohio" for "Arkansas." Present reading in 1881.

Line 4, 1860: read "Missouri, Kansas, Iowa, Wisconsin, Minnesota." Present reading in 1871.

Line 5 added in 1871.

Line 7 added in 1871.

Line 9: read "Of departing — of the growth of a mightier race than any yet." Present reading in 1867.

After line 9, 1860: read

"Of myself, soon, perhaps, closing up my songs by these shores,
Of California—of Oregon — and of me journeying to live and sing there;
Of the Western Sea — of the spread inland between it and the spinal river,
Of the great pastoral area, athletic and feminine."

Dropped in 1881.

Line 10, 1860: after "flows" read "and Westward still." Dropped in 1867.

After line 10, 1860: read "Of future men and women there — of happiness in those high plateaus, ranging three thousand miles, warm and cold." Dropped in 1881.

Line 11, 1860: read "Of cities yet unsurveyed and unsuspected, (as I am also, and as it must be)." Present reading in 1881.

Line 12, 1860: read "strong" for "modern." Present reading in 1871.

Line 15, 1860: read "inland, spread there" for "far West." Present reading in 1867.

Line 16, 1860: read "Leaves" for "songs." Present reading in 1881.

Song at Sunset. [II., p. 278.]

1860: *Chants Democratic, No. 8,* pages 176–179; 1867: *Song at Sunset,* in annex.

Line 1, 1860: read "falling" for "ended." Present reading in 1867.

Line 28, 1860: read "amorous" for "satisfied"; 1867: read "happy." Present reading in 1871.

Line 45, 1860: read "sailed" for "steam'd." Present reading in 1881.

Line 51 added in 1871.

Line 53, 1860: read "I sing the Equalities"; "modern or old" added in 1871; "to the last" added in 1881.

Line 59, 1860: read "O setting sun! O when the time comes." Present reading in 1867.

As at Thy Portals also Death. [II., p. 280.]

1881.

My Legacy. [II., p. 281.]

First published in 1872; 1876.

Pensive on Her Dead Gazing. [II., p. 282.]

First published in *Drum-Taps* (1865); 1867: *Pensive on Her Dead Gazing, I Heard the Mother of All.* Present title in 1881.

Line 3 added in 1871.

Line 7: "impalpable" added in 1881.

Line 11, 1867: read "My dead absorb — my young men's beautiful bodies absorb — and their precious, precious, precious blood." Present reading in 1881.

Camps of Green. [II., p. 283.]

First published in *Drum-Taps* (1865) ; 1867 with this title.

Line 1, 1867: read "O soldiers" for "old comrades of the wars." Present reading in 1881.

Line 18, 1867: read "us and ours and all" for "all." Present reading in 1871.

Line 20, 1867: read "fight" for "fought." Present reading in 1871.

Line 21, 1867: read "we shall all meet" for "we all, all meet." Present reading in 1881.

The Sobbing of the Bells. [II., p. 284.]

1881.

As They Draw to a Close. [II., p. 284.]

First published in *Passage to India* (1871); 1871: *Thought;* 1881 with present title.

Lines 7–10 added in 1881 ; 1871: read "Of you, O mystery great!—to place on record faith in you, O death !"

Line 14, 1871: read "O soul of man."

Joy, Shipmate Joy. [II., p 285.]

1871: with this title.

The Untold Want. [II., p. 285.]

1871.

Portals. [II., p. 286.]

1871.

These Carols. [II., p. 286.]

1871.

Now Finalè to the Shore. [II., p. 286.]

1871.

So Long. [II., p. 286.]

1860: with this title.

After line 1, 1860: read

"The thought must be promulged, that all I know at any time
suffices for that time only — not subsequent time;
I announce greater offspring, orators, days, and then depart."

Dropped in 1867 and 1881.

Line 2, 1860: read "I remember I said to myself at the winter-close, before my leaves sprang at all, that I would become a candid and unloosed summer-poet." Present reading in 1867.

After line 4, 1860:

"When each part is peopled with free people,
When there is no city on earth to lead my city, the city of young
men, the Mannahatta city — But when the Mannahatta
leads all the cities of the earth,
When there are plentiful athletic bards, inland and seaboard."

Dropped in 1867.

Line 7, 1860: read "When fathers, firm, unconstrained, open-eyed — when breeds," etc. This clause dropped in 1867.

Line 8, 1860: read "Then to me ripeness and conclusion." Present reading in 1867.

After line 8, 1860: read

"Yet not me, after all — let none be content with me,
I myself seek a man better than I am, or a woman better than
I am,
I invite defiance, and to make myself superseded,

All I have done, I would cheerfully give to be trod under foot, if
it might only be the soil of superior poems.

I have established nothing for good,
I have but established these things, till things farther onward
shall be prepared to be established,
And I am myself the preparer of things farther onward."

Dropped in 1867.
Lines 10 and 11 added in 1871.
After line 14, 1860: read

"Once more I enforce you to give play to yourself—and not
depend on me, or on any one but yourself,
Once more I proclaim the whole of America for each individual,
without exception.

As I have announced the true theory of the youth, manhood,
womanhood, of The States, I adhere to it;
As I have announced myself on immortality, the body, procrea-
tion, hauteur, prudence,
As I joined the stern crowd that still confronts the President with
menacing weapons—I adhere to all,
As I have announced each age for itself, this moment I set the
example.

I demand the choicest edifices to destroy them;
Room! room! for new far-planning draughtsmen and engineers!
Clear that rubbish from the building-spots and the paths!"

Dropped in 1867.
Before line 15, 1860: read *"So long!"* Dropped in 1867.
Line 20: "indissoluble" added in 1871.
Line 24, 1860: *"So long!"* at beginning of line.
Line 26, 1860: *"So long"* began this stanza.
Line 27, 1860: read "old age" for "end."
Lines 28 and 29 added in 1871.
Line 30: "(So long!)" added in 1867.
Line 34, 1860: read "Now throat, sound your last!" Present reading in 1867.
Line 35, 1860: read "future" for "days."

Line 43, 1860: read "out of me" for "out of the war." Present reading in 1871.

Line 47: "really" added in 1867.

Line 52: "solely to you" added in 1867.

Line 53: "Camerado" added in 1867.

Line 55: "together" added in 1881.

Line 66, 1860: read "I feel like one who has done his work — I progress on." Present reading in 1867.

Line 67 added in 1871.

Line 68, 1860: read "The" for "An."

Line 69: "I may again return" added in 1871.

In 1860 *Leaves of Grass, No. 24,* page 242 — a separate poem — read as follows:

"Lift me close to your face till I whisper,
What you are holding is in reality no book, nor part of a book,
It is a man, flushed and full-blooded — it is I — *So long!*
We must separate — Here! take from my lips this kiss,
Whoever you are, I give it especially to you;
So long — and I hope we shall meet again."

In *Passage to India* appeared *To the Reader at Parting:*

"Now, dearest comrade, lift me to your face,
We must separate awhile — Here! take from my lips this kiss.
Whoever you are, I give it especially to you;
So long! — And I hope we shall meet again."

These poems were omitted from the final edition.

Sands at Seventy. [II., p. 291.]

Good-Bye My Fancy. [III., p. 7.]

Old Age Echoes. [III., p. 31.]

The poems of the annexes were reprinted in their original forms, without revision.

Part III

Rejected Lines and Passages

These are lines taken from the early manuscripts, most of them antedating the 1855 edition. Some of the sections are merely suggestions for poems or a few trial lines.

1

Osirus — to give forms.

2

I am he who finds nothing more divine than simple and natural things are divine.

3

Remembrances I plant American ground with,
Lessons to think I scatter as they come.
I perceive that myriads of men and women never think,
I perceive that e'er visible effects can come, thought must come,
I perceive that sages, poets, inventors, benefactors, lawgivers, are only those who have thought,
That maugre all differences of ages and lands they differ not,
That what they leave is the common stock of the race.

4

And the tough Scotch sailor crosses the minch to the Hebrides,
And the Orkney boy and the Shetland boy wonder at that distant world they hear of, yet love their rude cold island forever.

5

And the canny Caledonian thrives and thinks anywhere between
Solway Firth and Noss Head.

6

And as the shores of the sea I live near and love are to me, so are
the shores of all the seas of the earth to those who live near
and love them.
And as the mountains of my land are to me, so are the Alps, Py-
ranees, the Styrian hills, Carnacks, Balks, Sedletz moun-
tains, to the people of those lands.

7

You stayer by the Shannon, the Dee, the Trent, the Severn, or
goer from thence,
You tough sailor crossing the minch to your Hebrides,
You Orkney boy and Shetland boy,
You Spaniard of Spain, you Portuguese, you Swiss.

Note: 4, 5, 6, and 7 are first drafts of lines for *Salut au Monde*.

8

As we are content and dumb the amount of us in men and women
is content and dumb,
As we cannot be mistaken at last, they cannot be mistaken.

9

I have advanced from.

All that we are — the solid and liquid we are — we have ad-
vanced to,
We have advanced from what was our own cohesion and for-
mation,
We advance to just as much more, and just as much more.
Time suffices, and the laws suffice.

10

Send any and all, no matter what,
We have places for any and all — good places;
We receive them, we have made preparation,
We have not only made preparation for a few developed persons,
We have made preparation for undeveloped persons also.

11

We effuse spirituality and immortality,
We put a second brain to the brain,
We put second eyes to the eyes and second ears to the ears,
Then the drudge in the kitchen — then the laborer in his stained clothes — then the black person, criminals, barbarians — are no more inferior to the rest.
The frivolous and the blunderer are not to be laughed at as before,
The cheat, the crazy enthusiast, the unsuccessful man, come under the same laws as any.

12

As the turbulence of the expressions of the earth, as the great heat and the great cold — as the soiledness of animals and the bareness of vegetables and minerals,
No more than these were the roughs among men shocking to me.

13

Remember if you are dying, that you are dying, . . . is it so then?
If it be so I bring no shuffling consolation of doctors and priests,
I tell the truth . . . I tell with unvarying voice.

14

White, shaved, foreign, soft-fleshed, shrinking,
Scant of muscle, scant of love-power,
Scant of gnarl and knot, modest, sleek in costumes,

Averse from the wet of rain, from the fall of snow, from the grit
of the stones and soil,
A pretty race, each one just like hundreds of the rest,
A race of scantlings from the stony growth of America.

15

American air I have breathed, breathe henceforth also of me,
American ground that supports me, I will support you also.

16

A procession without halt, . . .

Apparent at times, and hid at times,
Rising the rising ground, in relief against the clear sky, lost in the
hollows, stretched interminably over the plains.
No eye that ever saw the starting, no eye that ever need wait for
the ending,
Where any one goes, however ahead, the rest duly coming, how-
ever far behind, . . .
Marches a marching procession.

17

A remembrance . . .
A breath to American air,
Remembrance for a breed of full-sized young men and women.

18

O I see now that I have the make of materialism and things,
And that intellect is to me but as hands or eyesight, or as a
vessel.

19

Give me something savage, and luxuriant,
Give me large, full-voiced . . . men.

20

Advance shapes like his shape — the king of Egypt's shape,
Shapes that tally Sesostris — gigantic in stature, wholesome, clean-eyed,
Six feet ten inches tall — every limb, every part and organ in proportion — strong, bearded, supple,
Conqueror of two continents in nine years,
Lover most of those that repelled him sternest — builder to them of phallic memorials,
Ruler wisely and friendlily for sixty-two years — accepter of all religions — preferer of none,
Freer of slaves — divider among them of homesteads — maker of farmers.

21

Sanity and ensemble characterize the great masters,
Innocence and nakedness are resumed,
Theories of the special depart as dreams,
Nothing happens, or ever has happened, or ever can happen, but the vital laws are enough,
None were or will be hurried, none were or will be retarded,
A vast, clear scheme, each learner learning it for himself,
Taking men, women, laws, the earth, and the things of the earth as they are,
Starting from one's-self and coming back to one's-self,
Looking always toward the poet,
Seeing all tend eternally toward happiness,
What is narrower than gravitation, light, life, of no account,
What is less than the sure formation of density, or the patient upheaving of strata, of no account,
What is less than that which follows the thief, the liar, the glutton, the drunkard, through this experience, and doubtless afterwards, that too of no account.
What does not satisfy each one and convince each one — that too of no account.

22

Hear my fife! I am a recruiter,
Come, who will join my troop?

23

The sores on my shoulders are from his iron necklace,
I look off on the river with my bloodshot eyes,
He stops the steamboat till she take my woman and paddle away with her.

24

Under this rank coverlid stretch the corpses of young men.

Light and air!
Nothing ugly can be disgorged,
Nothing corrupt or dead set before them,
But it surely becomes translated or enclothed
Into supple youth or a dress of living richness, spring gushing out from under the roots of an old tree, barnyard, pond, yellow jagged bank with white pebble stones, timothy, sassafras, grasshopper, pismire, rail-fence, rye, oats, cucumbers, musk-melons, pumpkin-vine, long string of running blackberry—regular sound of the cow crunching, crunching the grass,
The path worn in the grass—katy-did, locust, tree-toad, robin, wren.

25

I know many beautiful things about men and women,
But do not know anything more beautiful than to be freehanded and always go on the square.

I see an aristocrat;
I see a smoucher grabbing the good dishes exclusively to himself and grinning at the starvation of others as if it were funny,
I gaze on the greedy hog; he snorts as he roots in the delicate greenhouse.
How those niggers smell!
Must that hod-boy occupy the same stage with me?
Doth the dirt doze and forget itself?

And let tomatoes ripen for busters and night walkers,
And do no better for me—
Who am a regular gentleman or lady,
With a stoop and a silver door-plate and a pew in church?

And is the day here when I vote at the polls,
One with the immigrant that last August strewed lime in my gutter?
One with the thick-lipped black?

And can dew wet the air after such may be elected to Congress,
And make laws over me?

Have you heard the gurgle of gluttons perfectly willing to stuff themselves
While they laugh at the good fun of the starvation of others,
But when the gaunt and the starved awkwardly come for their slices
The quiet changes to angry hysterics.

It is for babies to lift themselves out of the . . .
I go not with the babies who . . .

I am none of the large baby sort;
I have no wish to lift myself above breathing air, and be specially eminent or attractive;
I am not quite such a fool as that,
I remain with people on average terms—
I am too great to be a mere leader.

26

I entertain all the aches of the human heart
Outside the asteroids I reconnoitre at my ease.

27

All have come out of us, and all may return to us—they are ours.

28

These are the sights that I have absorbed in Manhattan island,
and in all These States,
These are the thoughts that have come to me—some have come
by night, and some by day, as I walked.

I know that Personality is divine, and gives life and identity to a
man or woman.—And I know that egotism is divine,
I know that the woman is to be equal to the man.—And I know
that there is to be nothing excepted.

29

I am a curse: a negro thinks me;
You cannot speak for yourself, negro;
I lend him my own tongue;
I dart like a snake from your mouth.

My eyes are bloodshot, they look down the river,
A steamboat paddles away my woman and children.

His iron necklace and red sores of the shoulders I do not mind,
The hopples at the ankles and tight cuffs at the wrists must not
detain me.

I go down the river with the sight of my bloodshot eyes,
I go to the steamboat that paddles off my woman and children.

I do not stop with my woman and children,
I burst the saloon doors and crash on a party of passengers.

But for them I too should have been on the steamer
I should soon . . .

30

His very aches are ecstacy.

31

Poem of existence.

We call one the past and we call another the future,
But both are alike the present.

It is not the past, though we call it so—nor the future though
we call it so,
All the while it is the present only.

The curious realities now everywhere—on the surface of the
earth in the interior of the earth—
What is it? Is it liquid fire? Are there living creatures in that?
Is it fire? Solid?
Is there not toward the core some vast, strange, stiffling vacuum?
Is there anything in that vacuum? Any kind of curious flying
or floating life with its nature fitted?

The existences on the innumerable stars, with their varied de-
grees of perfection, climate, swiftness
Some probably are but forming, not so advanced as the earth—
(Some are no doubt more advanced).

There is intercommunion,
One sphere cannot know another sphere,
Communion of life is with life only, and of what is after life.

Each sphere knows itself only, and cannot commune beyond
itself.
Life communes only with life,
Whatever it is that follows death . . .

32

I cannot guess what the entertainment will be,
But I am sure it will be generous enough,
I have never yet seen the sign of a niggard in anything but man.

The great laws do not treasure chips, or stick for the odd cent;
I am of the same fashion—for I am their friend.

I rate myself high—I receive no small sums;
I must have my full price—whoever enjoys me.

I feel satisfied my visit will be worthy of me and of my Hosts
and Favorites;
I leave it to them how to receive me.

33

The retrospective ecstacy is upon me, now my spirit burns
volcanic;
The earth recedes ashamed before my prophetical crisis.

34

In American schools sit men and women—
Schools for men and women are more necessary than for children.

35

Enough O fastened and loosened contact.

36

Nor humility's book nor the book of despair nor of old restrictions;
Book of a new soldier, bound for new campaigns;
Book of the sailor that sails the sea stormier, vaster than any.

37

Great are the Myths . . . I too delight in them.
Great are Adam and Eve . . . I too look back and accept
them,
Great between them and me the risen and fallen nations, and
their poets, women, sages, rulers, warriors and priests.

And that 's so, easy enough;
And I am no shallowpate to go about singing them above the
rest and deferring to them;
And they did not become great by singing and deferring.

Great are you and great am I,
We are just as good and bad as the eldest or youngest or any,

What the best and the worst did we can do,
What they felt do we not feel it in ourselves?
What they thought—do we not think the same?

38

Of your soul I say truths to harmonize if anything can harmonize you,
Your body to me is sweet, clean, loving, strong, I am indifferent how it appears to others or to yourself,
Your eyes are more to me than poems, your lips do better than play music,
The lines of your cheeks, the lashes of your eyes, are eloquent to me,
The grip of your hand is richer than riches.

39

As of Forms.

Their genesis, all genesis,
They lost, all lost—for they include all.

The earth and everything in it,
The wave, the snake, the babe, the landscape, the human head,
Things, faces, reminiscences, presences, conditions, thoughts—tally and make definite a divine indistinct spiritual delight in the soul.
Of the arts, as music, poems, architecture, outlines, and the rest, they are in their way to provoke this delight out of the soul,
They are to seek it where it waits—for I see that it always patiently waits.
Have you sought the inkling?
Have you wandered after the meanings of the earth? You need not wander;
Behold those forms.

40

To an Exclusive.

Your tongue here? Your feet haunting the States?

But I also haunt the States, their born defender I, determined
brother of low persons and rejected and wronged persons
—espouser of unhelped women,
From this hour sleeping and eating mainly that I wake and be
muscular for their sakes,
Training myself in the gymnasium for their sakes, and acquiring
a terrible voice for their sakes.
Rapacious! I take up your challenge!
I fight, whether I win or lose, and hereby pass the feud to them
that succeed me;
And I charge the young men that succeed me to train themselves
and acquire terrible voices for disputes of life and death—
and be ready to respond to whatever needs response,
For I prophecy that there will never come a time, North or
South, when the rapacious tongue will not be heard, each
age in its own dialect.

41

As procreation, so the Soul;
As childhood, maturity, craft, lies, thefts, adulteries, sarcasm,
greed, hatred, denial—so the Soul.

42

The circus boy is riding in the circus, on a fleet horse.

43

Dimly I with a young man looking together saw those we
watched on the shore disappear.

44

O Walt Whitman, show us some pictures;
America always Pictorial! And you Walt Whitman to name them.

Yes, in a little house I keep suspended many pictures—it is not
a fixed house.
It is round—Behold! it has room for America, north and south,
seaboard and inland, persons . . .

45

Lo, space, eternal, spiritual, hilarious,
Lo, the future free demense of what is at present called death.

46

The woman that sells candies and apples, at the street-stand,
The boy crying his newspapers in the morning.

47

The malaria from low wet grounds.

48

The red liquid heart of the earth.

How curious is the brown, divine, coarse, substantial earth,
How curious the . . .

49

The Alleghanies climbed and descended by me, the mighty
Anahuacs climbed.

50

National hymns, real American music,
The master's words, arrogant, fluent, final, severe.

51

Tar, turpentine, shingles, from North Carolina.

The slaves drive mules and oxen drawing the rude carts.

The lumber schooner.

The pack of negro-dogs chained in couples for the slave-hunt.

52

Who wills with his own brain, the sweet of the float of the earth
descends and surrounds him,
If you be a laborer or apprentice or solitary farmer, it is the
same.

Have you known that your limbs must not dangle?
Have you known that your hands are to grasp vigorously?
You are also to grasp with your mind vigorously.

Remember how many pass their whole lives and hardly once
think and never learned themselves to think,
Remember before all realities must exist their thoughts.

As to you, if you have not yet learned to think, enter upon it
now,
Think at once with directness, breadth, aim, conscientiousness,
You will find a strange pleasure from the start and grow rapidly
each successive week.

53

After all I set up for myself I set up profit and loss,
He is greatest who has the most caution,
He only wins who goes far enough.

A little sum laid aside for burial money,
A few clapboards around, and shingles overhead, on a lot of
American soil owned,
A few dollars to supply the year's plain clothing and food,
And then away!

I issue myself in triumphant issues,
I live as I go and I wait long besides,

I never abandon myself nor the sweet of myself, nor the eternity of myself,
I will not lose the bloom and odor of the earth, flowers, atmosphere,
Nor the true taste of the women and men that like me and that I like.

54

A little sum laid aside for burial money — a few clapboards around and shingles overhead on a lot of American soil owned — a few dollars to supply the year's plain clothing and food — and then away.
Prudence has interminable eyes, rejects money, modern prudence, money-making.
Abandonment of such a being as you are to the toss and pallor of years,
To be a doer of deceits, underhand dodgings, infinitesimals of parlors . . . a shameless stuffer while others starve,
Loser of all the bloom and odor of the earth, flowers, atmosphere, sea, and of the true taste of the women and men you pass or have to do with in youth or middle age,
Receiver of the issuing sickness and revolt at the close of a life without elevation or naiveté,
Chatterer of the ghastly chatter of a death without serenity or majesty.

55

Will you have the walls of the world with the air and the fringed clouds?

The Poet says God and me, What do you want from us? Ask and maybe we will give it you.

The Soul addresses God as his equal — as one who knows his greatness — as a younger brother.

56

Ships sail upon the waters — some arriving, others depart,
Ten thousand rich, learned, populous cities — they have grown or certainly to grow.

The States spread amply — old States and new States — they front the two seas — they are edged or cleft by the Mississippi,
Congress is in session in the Capitol, or will be in session the appointed time,
See! The President is menaced face to face by the common people for his derelictions.

57

Have I refreshed and elevated you?
Though I have uttered no word about your particular employment, have you received from me new and valuable hints about your employment?
Have you gone aside after listening to me and created for yourself?
Have I proved myself strong by provoking strength out of you?

58

I subject all the teachings of the schools and all dicta and authority to the tests of myself
And I encourage you to subject the same to the tests of yourself — and to subject me and my words to the strongest tests of any.

59

Of recognition.

Come I will no more trouble myself about recognition,
I will no longer look what things are rated to be but what they really are to me.

60

To pass existence is so good, there is not chance for death. . . .

61

What would it bring you to be elected and take your place in the Capitol?
I elect you to understand; that is what all the offices in the Republic could not do.

62

The power by which the carpenter plumbs his house is the same power that dashes his brains out if he fall from the roof.

63

Now for a legend not old, but as new as the newest
On the spreading land. . . .

64

You lusty and graceful youth! You are great;
You are not exclusively great in youth;
Your middle age shall be great with amplitude and steadiness and fullblooded strength;
Your old age shall be equally great with majesty and bloom and fascination and love.

65

Are the prostitutes nothing? Are the mockers of religion nothing?
Does the light or heat pick out? Does the attraction of gravity pick out?

66

I have all lives, all effects, all causes, all gerunds, invisibly hidden in myself,
This is the earth's word — the round and compact earth's,
I and the truth are one, we are curiously welded.

67

After Death.

Now when I am looked back upon I hold levee,
I lean on my left elbow — I take ten thousand lovers, one after another, by my right hand.

68

There are the caravan of the desert — the close of the day — the encampment and the camels.

69

I do not expect to see myself in present magazines, reviews, schools, pulpits and legislatures — but presently I expect to see myself in magazines, schools and legislatures — or that my friends after me will see me there.

70

To the new continent comes the offspring of the rest of the continents to bear offspring,
And these poems are both offspring and parents of superior offspring.

71

To this continent comes the offspring of the other continents,
And these poems are both offspring and fathers of superior offspring,
And from these poems launches the same spirit that launched those ships, cities, Congress and the menaces that confront the President,
And these are for the lands.

72

Points in Proem.

That only when sex is properly treated, talked, avowed, accepted, will the woman be equal with the man, and pass where the man passes, and meet his words with her words, and his rights with her rights, and . . .

73

Poem illustrative of the woman under the "new dispensation." Collect all illustrative characters — from history — Molly Pitcher — the best mothers — the healthiest women — the most loving women.

A woman is to be able to ride, swim, run, resist, advance, refuse, shoot, defend herself, sail a boat, hunt, rebel, just as much as a man.

If the woman have not the grand attributes in herself, the man cannot have them afterwards,
The woman is to be athletic also.

74

I heat the hot cores within and fix the central point of the cores
And I carry straight threads thence to the sun and to distant unseen suns.

75

As nature, inexorable, onward, resistless, impassive, amid the screams and din of disputants, so America.

76

Yet I strike and dart through . . .
I think I could dash the girder of the earth away
If it lay between me and whatever I wanted.

Surely I am out of my head!
I am lost to myself — and nature in another form has laid down in my place.

I am a creased and cut sea; the furious wind . . . . . .

77

I am become the poet of babes and little things,
I descend many steps — I go backward primeval
I retrace steps oceanic — I pass around not merely my own kind, but all the objects I see.

78

Pure water I will henceforth drink
Sunshine, space unclosed, . . . I stifle in the confinement of rooms,

The flesh of animals, wheat, rye, corn, rice,
Give me that I have a clean, sweet, resistless body to myself,

Give me . . .
I must have . . .

79

I last winter observed the snow on the spree with the north-
west wind;
And it put me out of conceit of fences and imaginary lines.

80

The dry leaf whirling its spiral whirl and falling content to the
ground.

81

I shall venerate hours and days and think them immeasurable
hereafter;
I am finding how much I can pass through in a few minutes.

I was a good friend to all things before,
But now what I was seems to me limpsey and little.

82

Why should I subscribe money to build some hero's statue?
That butcher boy is just as great a hero
He does not know what fear is.

83

I am a student free of a library, it is limitless and eternally open
to me;
The books are written in numberless tongues, always perfect
and alive.

They do not own the library who buy the books and sell them
again,
I am the owner of the library for I read every page and enjoy the
meaning of the same.

84

Thought never to be forgotten in lectures.

That we, this age, pass through (now) the terrible transitions to the new age—ages.

We are now going through the parturition.

America is an illustration of it.

Few see the result—few have any faith in it,
Many desperately cling to the old age,
Yet continues the divine whirl, the conflict.

85

No?

Have you supplied the door of the house where need was, the old one decayed away,
And do you not see that you also want your foundation and the roof?
Have you put only doors and windows to the house where they were crumbled?
Do you not see that the old foundation beams of the floor have rotted under your feet and who knows when they may break?
Do you not see that the roof is also crumbled and this day, this night, may fall in ruin about your heads?

86

Aspirations.

"Keep the secret—keep it close."

A cluster of poemetta. To my Soul.

To friends.
Did you think then you knew me?
Did you think that talking and the laughter of me, represented me?

87

Can ? make me so exuberant yet so faintish?

The rage of an unconquerable fierceness is conquered by the touch [of the] tenderest hand.

I cannot be awake for nothing looks to me as it did before,
Or else I am awake for the first time and all before has been a mean sleep.

88

The Body.

Why what do you suppose is the Body?
Do you suppose this that has always existed—this meat, bread, fruit that is eaten, is the body?

No, those are visible parts of the body, materials that have existed in some way for billions of years not entering into the form of the body,
But there is the real body too, not visible.

(Make this more rhythmic.)

89

Divine is the body—it is all—it is the soul also.
How can there be immortality except through mortality?
How can the ultimate reality of visible things be visible?
How can the real body ever die?

90

Downward, buoyant, swift on turbid waters a coffin floating.

91

O I must not forget!
To you I reach friendlily—

O I must not forget,
To you I adhere.

I do not flatter, I am not polite, but I adhere to you
Baffled, exiled, ragged, gaunt.

92

You are English, Irish, Scotch, Welsh,
To-morrow the most powerful Queen that ever reigned over earth sends her eldest son to you,
Germany contributes to you—Italy to you.
You are Spanish also, and French also—adopter for good, or as noble guests.
You, O Libertad, do not refuse them, you welcome each and all.
You are of eld Asiatic also, and African.

93

Full of wickedness, I—of many a smutch'd deed reminiscent—of worse deeds capable,
Yet I look composedly upon nature, drink day and night the joys of life, and await death with perfect equanimity,
Because of my tender and boundless love for him I love, and because of his boundless love for me.

94

Spirituality, the unknown, the great aspirations of the soul, the idea of justice, divinity, immortality.

95

Merely what I tell is not to justify me,
What I provoke from you and from ensuing times, is to justify me.

96

Loving every one I meet and drawing their love in return,
Never losing old friends and finding new ones every day of my life.

97

Where the boys dive and splash in the bath.

98

You woman, mother of children,

You young woman, thinking of man, bashful, longing, loving, thinking alone at night.
You wife of your husband,
You husband of your wife—you old husband, and you middle-aged cr old husband.

99

I know that amativeness is just as divine as spirituality—and this which I know I put freely in my poems.

100

Poem. Reflections. Shadows.

As seen in the windows of the shops as I turn from the crowded street and peer through the plate glass at the pictures or rich goods
In Broadway, the reflections, moving, glistening, silent.

The heavy base, the great hum and harshness, composite and musical.

The faces and figures, old and young, all so various, all so phantasmic,
The omnibus passing and then another and another, the clear sky up of . . .

101

To be at all—what is better than that?
I think if there were nothing more developed, the clam in its callous shell in the sand were august enough.

I am not in any callous shell;
I am cased with supple conductors all over;
They take every object by the hand and lead it within me.

They are thousands, each one with his entry to himself;
They are always watching with their little eyes, from my head to my feet.

One no more than a point lets in and out of me such bliss and magnitude,
I think I could lift the girder of the house away if it lay between me then and whatever I wanted.

102

I am a look—mystic—in a trance—exaltation.

Something wild and untamed—half savage.

Common things—the trickling sap that flows from the end of the manly maple.

103

Living bulbs, melons with polished rinds smooth to the reached hand
Bulbs of life, lilies, polished melons, flavored for the mildest hand that shall reach.

104

I am that half-grown angry boy, fallen asleep,
The tears of foolish passion yet undried upon my cheeks.

Years with all their events pass for me,
Some are spent in travel — some in the usual hunt after fortune.

I pass through the travels and fortunes of thirty years, and become old,
Each in its due order comes and goes,
And then a message for me comes.

The . . .

105

Religion. ? Outset.

That these are a few casual observations — thoughts projected into the future.

There can be henceforth no system of religion.

Religion soon assuming — nay already assumes grander proportions freed from fables, spangles, trickeries, mounts flying to the skies — touches, infuses, every one —
Democracy and greater than Democracy — is the only democracy, true, divine, the revealer, the . . .

106

See — there is Epicurus — see the old philosoph in a porch teaching
His physique is full — his voice clear and sonorous — his phrenology perfect,
He calls around him his school of young men — he gathers them in the street, or saunters with them along the banks of the river, arguing.

107

Sailing down the Mississippi of a clouded midnight.

How solemn! sweeping this dense black tide!
No friendly lights i' the heaven o'er us;
A murky darkness on either side,
And kindred darkness all before us!

Now, drawn near the shelving rim,
Weird-like shadows suddenly rise;
Shapes of mist and phantoms dim
Baffle the gazer's straining eyes.

River fiends, with malignant faces!
Wild and wide their arms are thrown,
As if to clutch in fatal embraces
Him who sails their realm upon.

Then, by the trick of our own swift motion,
Straight, tall giants, an army vast,
Rank by rank, like the waves of ocean,
On the shore march stilly past.

How solemn! the river a trailing pall,
Which takes, but never again gives back;

And moonless and starless the heavens' arch'd wall,
Responding an equal black!

O, tireless waters! like Life's quick dream,
Onward and onward ever hurrying —
Like death in this midnight hour you seem,
Life in your chill drops greedily burying!

. . . . . .

Like earth O river you offer us burial,
Existence like is your hurrying on,
Like time with a clutch remorseless, continual,
That which you take is forever gone.

Unlike time you begin and end,
Unlike life you 've a pathway steady,
Unlike earth's are your numberless graves
Ever undug, yet ever ready.*

108

In Song of Kisses.

The hot kiss of the new husband to the bride — and the kiss of the bride to the husband.

109 †

Take O boatman thrice thy fee,
Take — I give it willingly,
For unwittingly to thee,
Spirits twain have crossed with me.

* Belongs to 1848 — *Cf. Complete Prose Works,* where other verses of the poem are given.

† A poem by Uhland, translated by S. N. N., containing six verses ; the last runs :

Take now boatman, take thy fee;
Thrice thy due I offer thee:
For with me two spirits crossed,—
Spirits of the loved and lost.

Underneath it W. W. writes his own version, as above.

110*

I see the burial-cairns of Scandinavian warriors.

111

Poem of Triumph.

Poem of Defiance.

Poem of . . . ? Make a poem including a list of *what poems are yet wanted.*

. . . Something to bring in a dirge, slow, murky, half-suffocated, long, drawn out,—of not being able to extricate one's self from the most agonizing sorrow, and despair . . .

The Triumphant Poem.

Poem of approaching death for a young man.
Poem of approaching death.

O for joy! O come at last! O strength! O perfect content!
O now my most triumphant poem.
O the sunset off in the heavens, westward, with fringed clouds, with long flakes, calm with pure light, with rich wonderful colors!
O the grand march, stately, maestoso wild-pealing, high-trilling, distant, the great drum beating, and the . . .

112

I can tell of the long besieged city;
I was in its last bombardment.

No need of a reveille from the drummers that morning.

* Above passage (see *Leaves of Grass*, '60 edition, p. 250, and current edition, I. p. 169) was taken almost verbatim from a newspaper cutting found in one of Whitman's scrap-books. The words on it are as follows :

"The old Scandinavian heroes, when they died, desired to have their funeral mounds raised high above them ; their corpses close to the margin of the restless ocean, so that the spirit, when it grew weary of the narrow, quiet grave, might rise up through the mound and gaze forth over the vast expanse of tossing billows, and then become refreshed by a sense of immensity, liberty, action."

113

And the farther south,
The early negro at daylight calling his brethren together by the sound of the Carolina yell.

114

Shadows of men and houses glistening.

A scene phantasmic spread off before me, I see through the plate glass glistening,
Through the pictures of men and the landscapes over the pictures of the river-side and the ocean-side gliding over the tableaux and groups.

Or as I sit at dusk and look out through the house-room window
Of the room, through the glass, a curious dim red with the glow — the fire in the stove — the walls and furniture — the singing purr of the kettle.
Gliding through there the three workmen returning home from their day's work, each carrying his dinner kettle — their steps sounding on the walk;
The gray stones of the pavements — the lamp opposite just lit, and in the wintry air
Or in glass windows as I pass by, my own figure, reflected, walking,
Or the portrait . . .

115

Poem.

As of walking along a street . . .
In this House lives . . .
I wonder who lives in these Houses . . .

116

(? Superfluous ?)

Thought.

Of that to come — of experiences — of vast unknown matter and qualities lying inert — much doubtless more than known matter and qualities,
Of many a covered embryo, owner and fœtus — of the long patience through millions of years — of the slow formation,
Of countless germs waiting the due conjunction, the arousing touch,
Of all these tending fluidly and duly to myself, and duly and fluidly to reappear again out of myself.

117

I am not content now with a mere majority . . . I must have the love of all men and all women,
If there be one left in any country who has no faith in me, I will travel to that country, and go to that one and stand upright before him . . .

118

O joy of my spirit uncaged — it hops like a bird on the grass mounds of earth.

A path worn in the grass . . .

Pasture field, where the cattle and horses feed.

119

Yet far sweeps your road, O martial constellation! ever adding group! stretches far your journey!
For the prize I see at issue is the world;
All its ships and shores I see interwoven with your threads, spotted cloth.
Dreamed, again, the flags of kings, highest borne, to flaunt unrivall'd?
O hasten blue and silver! O with sure and steady step, passing highest flags of kings,
Walk supreme to the heavens, mighty symbol — run up above them all
Dense starr'd bunting.

O your path stretches far, martial [constellation].
O to find your lazy seams they can turn and flap for carnage.
O long long your road.

120

Children and maidens — strong men fighters from battle, wearied, wearied,
Rocked in the twilight ripples, calmly they sleep lapped in the ebbing tide,
To the ocean borne out, the hidden and measureless — ocean with room for all.

121

The Elder Brother of the soul — my soul.

122

Poem L'Envoy:

From one State to another — from the east to the west,
From Massachusetts to Texas . . .

123

What, think you, does our Continent mean in reference to our race? I say it means with radical and resistless power to assert the *Individual* — raise a refuge strong and free for practical average use, for man and woman:
That will America build and curiously looking around writes thereof a poem thereof.

124

Undulating, swiftly merging from womb to birth, from birth to fullness and transmission, quickly transpiring —
Conveying the sentiment of the mad, whirling, *fullout* speed of the stars, in their circular orbits.

125

If you are black, ashamed of your woolly head . . .

126

Do you remember your mother? Is she living?

127

Hours discouraged, distracted — for he, the one I cannot content myself without, soon I saw him content himself without me;
Hours when I am forgotten — (O weeks and months are passing, but I believe I am never to forget!)
Sullen and suffering hours! I am—— . . .

128

How can there be immortality except through mortality?
How can the ultimate reality of visible things be visible?
How can the real body ever die?

129

Why, what do you suppose is the body?
Do you suppose this that has always existed — this meat, bread, fruit, that is eaten, is the body?
No, those are visible parts of the body, materials that have existed in some way for billions of years now entered into the form of the body.
But there is the real body too, not visible.

130*

I cannot be awake, for nothing looks to me as it did before,
Or else I am awake for the first time, and all before has been a mean sleep.

131

Have you supplied the door of the house where the old one decayed away?

* Referring to his recent illumination, probably written 1853 (Bucke).

And do you not see that you also want your foundation and the roof?
Have you put only doors and windows to the house where they were crumbled?
Do you not see that the roof is also crumbled and this day, this night, may fall in ruins about your heads?
Do you not see that the old foundation beams of the floor have rotted under your feet and who knows when they may break?

132

The divinest blessings are the commonest — bestowed everywhere,
And the most superb beauties are the cheapest the world over.

133

Pure water, sunshine, space unclosed . . .
I stifle in the confinement of rooms,
The flesh of animals, wheat, rye, corn, rice,
Give me that I have a clean, sweet, resistless body to myself . . .

134

The dry leaf whirls its spiral whirl and falls still and content to the ground.

135

I know that procreation is just as divine as spirituality, and this which I know I put freely in my poems.

136

Did you think then you knew me?
Did you think that talking and the laughter of me represented me?

137

Reflections—Shadows.

As seen in the windows of the shops as I turn from the crowded street and peer through the plate glass at the pictures or rich goods
In Broadway, the reflections, moving, glistening, silent,
Turn from the heavy base, the great hum and harshness,
The faces and figures, old and young all so various, all so phantasmic—
The omnibus passing and then another and another — the clear sky up . . .

138*

Incident for: Soldier in the ranks.

Describe a group of men coming off the field after a heavy battle, the grime, the sweat, some half naked, the torn and dusty clothes, their own mothers would not recognize them.
The moon rises silently over the battlefield but red as blood coming above the smoke—you look over the field, you see little lights moving around, stopping and moving around again, they are searching for the wounded, they are bringing off the dead.
At Gettysburg, the second day of the battle, our troops drove the secession army from a position they had occupied and where the preceding night they had gathered their dead—the dead lay in certain spots piled three or four deep where they had placed them to be ready for burial the next morning.

139†

The Time and Lands are devoted to the Real.
Make a demand for the Ideal (or rather idea of the *Ideal* of the Real).

In the piece.‡

* Written as basis for a poem.
† A rough jotting — a suggestion for a poem
‡ That is — the lines that follow are for the poem that is to be written.

Thy true development, in thy unloosen'd soaring spirit!
Thee in thy fuller and loftier religions — in the saviors latent within thee—the bibles equal with any—divine as any.
In that thy joy — in coping with Nature's ceaseless force.

Or a song — a chant — which shall *sing* — celebrate — America, in her best, her greatest — her young men (? her best men), with joyful bursts, lyric, exultant — all the States — east and west, north and south — Brotherhood — an equal union.

140

Have you found the scope of the great materialistic laws ?
The use of finding the scope of the great materialistic laws is to make politics, lives, manners and all plans of the soul no less than they ?

141

He tastes sweetest who results the sweetest,
Nations, poets, inventors, knowers, must themselves make the only growth through which they shall become appreciated.

142

I admire a beautiful woman . . . I am easy about who paints her portrait.

Poet go!
I am ready to swear never to write another word.

143*

See'st thou ?
Know'st thou ?
The Three of the Three —
There is on the one part—

* Compare this early draft with *When the Full-grown Poet Came.*

Rejected Lines and Passages

Between this beautiful but dumb earth, with all its manifold
eloquent but inarticulate shows and objects,
And on the other part the being Man, curious, questioning and
at fault,
Now between the two comes the poet, the Answerer.

144

The same old mystery and problem.

Ever the puzzles of birth and death,
Ever the same old mystery and problem.
I bring, my friends, no news — a passing thought,
Arrested as it flits and flutters by,
Detained a moment as of late it fluttered like a bird or insect
round me.

145

The true New World, the World of Science, Mind and Literature.

146

The mystic roll from all America.*

From wooded Maine, New England farms, from fertile Pennsyl-
vania,
The boundless West, the South, the Carolinas, Texas.

* The roll of the dead soldiers of the war.

Part III

Rejected Poems

Apostroph.

First published in 1860 as a prefatory poem in *Chants Democratic.* Dropped in 1867. The text given is that of 1860.

O MATER ! O fils!
O brood continental!
O flowers of the prairies!
O space boundless! O hum of mighty products!
O you teeming cities! O so invincible, turbulent, proud!
O race of the future! O women!
O fathers! O you men of passion and the storm!
O native power only! O beauty!
O yourself ! O God! O divine average!
O you bearded roughs! O bards! O all those slumberers!
O arouse! the dawn-bird's throat sounds shrill! Do you not hear the cock crowing?
O, as I walk'd the beach, I heard the mournful notes foreboding a tempest — the low, oft-repeated shriek of the diver, the long-lived loon;
O I heard, and yet hear, angry thunder;—O you sailors! O ships! make quick preparation!
O from his masterful sweep, the warning cry of the eagle!
(Give way there, all! It is useless! Give up your spoils;)
O sarcasms! Propositions! (O if the whole world should prove indeed a sham, a sell!)
O I believe there is nothing real but America and freedom!
O to sternly reject all except Democracy!
O imperator! O who dare confront you and me?

O to promulgate our own! O to build for that which builds for mankind!
O feuillage! O North! O the slope drained by the Mexican sea!
O all, all inseparable—ages, ages, ages!
O a curse on him that would dissever this Union for any reason whatever!
O climates, labors! O good and evil! O death!
O you strong with iron and wood! O Personality!
O the village or place which has the greatest man or woman! even if it be only a few ragged huts;
O the city where women walk in public processions in the streets, the same as the men;
O a wan and terrible emblem, by me adopted!
O shapes arising! shapes of the future centuries!
O muscle and pluck forever for me!
O workmen and workwomen forever for me!
O farmers and sailors! O drivers of horses forever for me!
O I will make the new bardic list of trades and tools!
O you coarse and wilful! I love you!
O South! O longings for my dear home! O soft and sunny airs!
O pensive! O I must return where the palm grows and the mocking-bird sings, or else I die!
O equality! O organic compacts! I am come to be your born poet!
O whirl, contest, sounding and resounding! I am your poet, because I am part of you;
O days by-gone! Enthusiasts! Antecedents!
O vast preparations for These States! O years!
O what is now being sent forward thousands of years to come!
O mediums! O to teach! to convey the invisible faith!
To promulge real things! to journey through all The States!
O creation! O to-day! O laws! O unmitigated adoration!
O for mightier broods of orators, artists, and singers!
O for native songs! carpenter's, boatman's, ploughman's songs! shoemaker's songs!
O haughtiest growth of time! O free and extatic!
O what I, here, preparing, warble for!
O you hastening light! O the sun of the world will ascend, dazzling, and take his height—and you too will ascend;

O so amazing and so broad! up there resplendent, darting and burning;
O prophetic! O vision staggered with weight of light! with pouring glories!
O copious! O hitherto unequalled!
O Libertad! O compact! O union impossible to dissever!
O my Soul! O lips becoming tremulous, powerless!
O centuries, centuries yet ahead!
O voices of greater orators! I pause—I listen for you!
O you States! Cities! defiant of all outside authority! I spring at once into your arms! you I most love!
O you grand Presidentiads! I wait for you!
New history! New heroes! I project you!
Visions of poets! only you really last! O sweep on! sweep on!
O Death! O you striding there! O I cannot yet!
O heights! O infinitely too swift and dizzy yet!
O purged lumine! you threaten me more than I can stand!
O present! I return while yet I may to you!
O poets to come, I depend upon you!

O Sun of Real Peace.

First published in 1860 as part of *Apostroph*. Published separately in 1867. Dropped in 1881. The text of 1871.

O SUN of real peace!* O hastening light!
O free and extatic! O what I here, preparing, warble for!
O the sun of the world will ascend, dazzling, and take his height —and you too, O my Ideal,† will surely ascend!
O so amazing and broad—up there resplendent, darting and burning!
O vision prophetic, stagger'd with weight of light! with pouring glories!
O lips of my soul, already becoming powerless!

* "O sun of real peace" added in 1871.
† "O my Ideal" added in 1871.

O ample and grand Presidentiads! Now the war, the war is over! *
New history! new heroes! I project you!
Visions of poets! only you really last! sweep on! sweep on!
O heights too swift and dizzy yet!
O purged and luminous! you threaten me more than I can stand!
(I must not venture — the ground under my feet menaces me — it will not support me:
O future too immense,) † —O present, I return, while yet I may, to you.

So Far and so Far, and on Toward the End.

Published in edition of 1860, *Leaves of Grass, No. 20.* Dropped in 1867.

So far, and so far, and on toward the end,
Singing what is sung in this book, from the irresistible impulses of me;
But whether I continue beyond this book, to maturity,
Whether I shall dart forth the true rays, the ones that wait unfired,
(Did you think the sun was shining its brightest?
No — it has not yet fully risen;)
Whether I shall complete what is here started,
Whether I shall attain my own height, to justify these, yet unfinished,
Whether I shall make THE POEM OF THE NEW WORLD, transcending all others — depends, rich persons, upon you,
Depends, whoever you are now filling the current Presidentiad, upon you,
Upon you, Governor, Mayor, Congressman,
And you, contemporary America.

* "Now the war, the war is over!" added in 1871.
† "O future too immense" added in 1871.

In the New Garden, in All the Parts.

Published in edition of 1860. Dropped in 1867.

In the new garden, in all the parts,
In cities now, modern, I wander,
Though the second or third result, or still further, primitive yet,
Days, places, indifferent — though various, the same,
Time, Paradise, the Mannahatta, the prairies, finding me unchanged,
Death indifferent — Is it that I lived long since? Was I buried very long ago?
For all that, I may now be watching you here, this moment;
For the future, with determined will, I seek — the woman of the future,
You, born years, centuries after me, I seek.

States!

Published in 1860 in *Calamus* group, in which edition the poem concludes with verses called *Come I Will Make the Continent Indissoluble.* Portions of this poem made up *Over the Carnage Rose Prophetic a Voice* in *Drum-Taps.*

States!
Were you looking to be held together by the lawyers?
By an agreement on a paper? Or by arms?

Away!
I arrive, bringing these, beyond all the forces of courts and arms,
These! to hold you together as firmly as the earth itself is held together.

The old breath of life, ever new,
Here! I pass it by contact to you, America.

O mother! have you done much for me?
Behold, there shall from me be much done for you.

There shall from me be a new friendship — It shall be called after my name,
It shall circulate through The States, indifferent of place,
It shall twist and intertwist them through and around each other — Compact shall they be, showing new signs,
Affection shall solve every one of the problems of freedom,
Those who love each other shall be invincible,
They shall finally make America completely victorious, in my name.

One from Massachusetts shall be comrade to a Missourian,
One from Maine or Vermont, and a Carolinian and an Oregonese, shall be friends triune, more precious to each other than all the riches of the earth.

To Michigan shall be wafted perfume from Florida,
To the Mannahatta from Cuba or Mexico,
Not the perfume of flowers, but sweeter, and wafted beyond death.

No danger shall balk Columbia's lovers,
If need be, a thousand shall sternly immolate themselves for one,
The Kanuck shall be willing to lay down his life for the Kansian, and the Kansian for the Kanuck, on due need.

It shall be customary in all directions, in the houses and streets, to see manly affection,
The departing brother or friend shall salute the remaining brother or friend with a kiss.

There shall be innovations,
There shall be countless linked hands — namely, the Northeasterner's, and the Northwesterner's, and the Southwesterner's, and those of the interior, and all their brood,
These shall be masters of the world under a new power,
They shall laugh to scorn the attacks of all the remainder of the world.

The most dauntless and rude shall touch face to face lightly,
The dependence of Liberty shall be lovers,
The continuance of Equality shall be comrades.

These shall tie and band stronger than hoops of iron,
I, extatic, O partners! O lands! henceforth with the love of lovers tie you.

Long I Thought that Knowledge.

Published in 1860, in *Calamus* group. Rejected in 1867.

Long I thought that knowledge alone would suffice me — O if I could but obtain knowledge!
Then my lands engrossed me — Lands of the prairies, Ohio's land, the southern savannas, engrossed me — For them I would live — I would be their orator;
Then I met the examples of old and new heroes — I heard of warriors, sailors, and all dauntless persons — And it seemed to me that I too had it in me to be as dauntless as any — and would be so;
And then, to enclose all, it came to me to strike up the songs of the New World — And then I believed my life must be spent in singing;
But now take notice, land of the prairies, land of the south savannas, Ohio's land,
Take notice, you Kanuck woods — and you Lake Huron — and all that with you roll toward Niagara — and you Niagara also,
And you, Californian mountains — That you each and all find somebody else to be your singer of songs,
For I can be your singer of songs no longer — One who loves me is jealous of me, and withdraws me from all but love,
With the rest I dispense — I sever from what I thought would suffice me, for it does not — it is now empty and tasteless to me,

I heed knowledge, and the grandeur of The States, and the example of heroes, no more,
I am indifferent to my own songs — I will go with him I love,
It is to be enough for us that we are together — We never separate again.

Hours Continuing Long, Sore and Heavy-Hearted.

Published in 1860, in *Calamus* group. Rejected in 1867.

Hours continuing long, sore and heavy-hearted,
Hours of the dusk, when I withdraw to a lonesome and unfrequented spot, seating myself, leaning my face in my hands;
Hours sleepless, deep in the night, when I go forth, speeding swiftly the country roads, or through the city streets, or pacing miles and miles, stifling plaintive cries;
Hours discouraged, distracted — for the one I cannot content myself without, soon I saw him content himself without me;
Hours when I am forgotten, (O weeks and months are passing, but I believe I am never to forget!)
Sullen and suffering hours! (I am ashamed — but it is useless — I am what I am;)
Hours of my torment — I wonder if other men ever have the like, out of the like feelings?
Is there even one other like me — distracted — his friend, his lover, lost to him?
Is he too as I am now? Does he still rise in the morning, dejected, thinking who is lost to him? and at night, awaking, think who is lost?
Does he too harbor his friendship silent and endless? harbor his anguish and passion?
Does some stray reminder, or the casual mention of a name, bring the fit back upon him, taciturn and deprest?
Does he see himself reflected in me? In these hours, does he see the face of his hours reflected?

Who Is Now Reading This?

Published in 1860 in *Calamus* group. Dropped in 1867.

Who is now reading this?

May-be one is now reading this who knows some wrong-doing
of my past life,
Or may-be a stranger is reading this who has secretly loved me,
Or may-be one who meets all my grand assumptions and egotisms with derision,
Or may-be one who is puzzled at me.

As if I were not puzzled at myself!
Or as if I never deride myself! (O conscience-struck! O self-convicted!)
Or as if I do not secretly love strangers! (O tenderly, a long time, and never avow it;)
Or as if I do not see, perfectly well, interior in myself, the stuff of wrong-doing,
Or as if it could cease transpiring from me until it must cease.

To You.

Published in 1860. Dropped in 1871.

Let us twain walk aside from the rest;
Now we are together privately, do you discard ceremony,
Come! vouchsafe to me what has yet been vouchsafed to none—
Tell me the whole story,
Tell me what you would not tell your brother, wife, husband, or physician.

Of The Visages of Things,

Published in 1860 under *Thoughts*. Dropped in 1871.

Of the visages of things—And of piercing through to the accepted hells beneath;

Of ugliness—To me there is just as much in it as there is in beauty—And now the ugliness of human beings is acceptable to me;

Of detected persons—To me, detected persons are not, in any respect, worse than undetected persons—and are not in any respect worse than I am myself;

Of criminals—To me, any judge, or any juror, is equally criminal—and any reputable person is also—and the President is also.

Says.

First published in 1860. In 1867 sections 2, 3, 4, 6, and 8 are discarded, but title retained. In 1871 a part is published under title of *Suggestions*.

1

I SAY whatever tastes sweet to the most perfect person, that is finally right.

2

I say nourish a great intellect, a great brain;
If I have said anything to the contrary, I hereby retract it.

3

I say man shall not hold property in man;
I say the least developed person on earth is just as important and sacred to himself or herself, as the most developed person is to himself or herself.

4

I say where liberty draws not the blood out of slavery, there slavery draws the blood out of liberty,
I say the word of the good old cause in These States, and resound it hence over the world.

5

I say the human shape or face is so great, it must never be made ridiculous ;
I say for ornaments nothing outre can be allowed,

And that anything is most beautiful without ornament,
And that exaggerations will be sternly revenged in your own physiology, and in other persons' physiology also;
And I say that clean-shaped children can be jetted and conceived only where natural forms prevail in public, and the human face and form are never caricatured;
And I say that genius need never more be turned to romances,
(For facts properly told, how mean appear all romances).

6

I say the word of lands fearing nothing—I will have no other land;
I say discuss all and expose all—I am for every topic openly;
I say there can be no salvation for These States without innovators—without free tongues, and ears willing to hear the tongues;
And I announce as a glory of These States, that they respectfully listen to propositions, reforms, fresh views and doctrines, from successions of men and women,
Each age with its own growth.

7

I have said many times that materials and the Soul are great, and that all depends on physique;
Now I reverse what I said, and affirm that all depends on the æsthetic or intellectual,
And that criticism is great—and that refinement is greatest of all;
And I affirm now that the mind governs—and that all depends on the mind.

8

With one man or woman—(no matter which one—I even pick out the lowest,)
With him or her I now illustrate the whole law;
I say that every right, in politics or what-not, shall be eligible to that one man or woman, on the same terms as any.

Debris.

First published in 1860. The sections not retained in the final edition are here given.

He is wisest who has the most caution,
He only wins who goes far enough.

Anything is as good as established, when that is established that will produce it and continue it.

What General has a good army in himself, has a good army;
He happy in himself, or she happy in herself, is happy,
But I tell you you cannot be happy by others, any more than you can beget or conceive a child by others.

One sweeps by, attended by an immense train,
All emblematic of peace — not a soldier or menial among them.

One sweeps by, old, with black eyes, and profuse white hair,
He has the simple magnificence of health and strength,
His face strikes as with flashes of lightning whoever it turns toward.

Three old men slowly pass, followed by three others, and they by three others,
They are beautiful — the one in the middle of each group holds his companions by the hand,
As they walk, they give out perfume wherever they walk.

What weeping face is that looking from the window?
Why does it stream those sorrowful tears?
Is it for some burial place, vast and dry?
Is it to wet the soil of graves?

I will take an egg out of the robin's nest in the orchard,
I will take a branch of gooseberries from the old bush in the garden, and go and preach to the world;
You shall see I will not meet a single heretic or scorner,
You shall see how I stump clergymen, and confound them,
You shall see me showing a scarlet tomato, and a white pebble from the beach.

Behavior — fresh, native, copious, each one for himself or herself,
Nature and the Soul expressed — America and freedom expressed — In it the finest art,
In it pride, cleanliness, sympathy, to have their chance,
In it physique, intellect, faith — in it just as much as to manage an army or a city, or to write a book — perhaps more,
The youth, the laboring person, the poor person, rivalling all the rest — perhaps outdoing the rest,
The effects of the universe no greater than its;
For there is nothing in the whole universe that can be more effective than a man's or woman's daily behavior can be,
In any position, in any one of These States.

I thought I was not alone, walking here by the shore,
But the one I thought was with me, as now I walk by the shore,
As I lean and look through the glimmering light — that one has utterly disappeared,
And those appear that perplex me.

Not My Enemies Ever Invade Me.

Published in *Sequel to Drum-Taps*, 1865–6.

Not my enemies ever invade me — no harm to my pride from them I fear;
But the lovers I recklessly love — lo! how they master me!
Lo! me, ever open and helpless, bereft of my strength!
Utterly abject, grovelling on the ground before them.

Great are the Myths.

First published in 1855. 1856, with title of *Poem of a few Greatnesses.* 1860, *Leaves of Grass, No. 2,* page 199. 1867, with the above title. Dropped after 1876. The reading here is that of 1871.

I

GREAT are the myths — I too delight in them;
Great are Adam and Eve — I too look back and accept them;
Great the risen and fallen nation, and their poets, women, sages, inventors, rulers, warriors, and priests.

Great is Liberty! great is Equality! I am their follower;
Helmsmen of nations, choose your craft! where you sail, I sail,*
I weather it out with you, or sink with you.†

Great is Youth — equally great is Old Age — great are the Day and Night;
Great is Wealth — great is Poverty — great is Expression — great is Silence.

Youth, large, lusty, loving — Youth, full of grace, force, fascination!
Do you know that Old Age may come after you, with equal grace, force, fascination?

Day, full-blown and splendid — Day of the immense sun, action, ambition, laughter,
The Night follows close, with millions of suns, and sleep, and restoring darkness.

*Stanza 2, after line 2, 1855: read

"Yours is the muscle of life or death — yours is the perfect science — in you I have absolute faith.

Great is To-day, and beautiful,
It is good to live in this age — there never was any better.

Great are the plunges throes triumphs and falls of democracy,
Great the reformers with their lapses and screams,
Great the daring and venture of sailors on new explorations.

Great are yourself and myself,
We are just as good and bad as the oldest and youngest or any,
What the best and worst did, we could do,
What they felt, do not we feel it in ourselves?
What they wished, do we not wish the same?"

Dropped in 1867. †Line 3 added in 1867.

Wealth, with the flush hand, fine clothes, hospitality;
But then the Soul's wealth, which is candor, knowledge, pride, enfolding love;
(Who goes for men and women showing Poverty richer than wealth?)

Expression of speech! in what is written or said, forget not that Silence is also expressive,
That anguish as hot as the hottest, and contempt as cold as the coldest, may be without words.*

2

Great is the Earth, and the way it became what it is;
Do you imagine it has stopt at this? the increase abandon'd?
Understand then that it goes as far onward from this, as this is from the times when it lay in covering waters and gases, before man had appear'd.†

Great is the quality of Truth in man;
The quality of truth in man supports itself through all changes,
It is inevitably in the man — he and it are in love, and never leave each other.

The truth in man is no dictum, it is vital as eyesight;
If there be any Soul, there is truth — if there be man or woman there is truth — if there be physical or moral, there is truth;
If there be equilibrium or volition, there is truth — if there be things at all upon the earth, there is truth.

O truth of the earth! I am determin'd to press my way toward you;‡
Sound your voice! I scale mountains, or dive in the sea after you.

*Stanza 7, after line 2, 1855: read
"That the true adoration is likewise without words and without kneeling.
Great is the greatest nation — the nation of clusters of equal nations."

†"before man had appear'd" added in 1860.

‡1855: read "O truth of the earth! O truth of things! I am determined to press my whole way toward you"; 1860–7: read "O truth of the earth! O truth of things! I am determined to press my way toward you."

3

Great is Language — it is the mightiest of the sciences,
It is the fulness, color, form, diversity of the earth, and of men and women, and of all qualities and processes;
It is greater than wealth — it is greater than buildings, ships, religions, paintings, music.

Great is the English speech — what speech is so great as the English?
Great is the English brood — what brood has so vast a destiny as the English?
It is the mother of the brood that must rule the earth with the new rule;
The new rule shall rule as the Soul rules, and as the love, justice, equality in the Soul rule.

Great is Law — great are the few old * land-marks of the law,
They are the same in all times, and shall not be disturb'd.†

4

Great is Justice!
Justice is not settled by legislators and laws — it is in the Soul;
It cannot be varied by statutes, any more than love, pride, the attraction of gravity, can;
It is immutable — it does not depend on majorities — majorities or what not, come at last before the same passionless and exact tribunal.

For justice are the grand natural lawyers, and perfect judges — is it‡ in their Souls;
It is well assorted — they have not studied for nothing — the great includes the less;
They rule on the highest grounds — they oversee all eras, states, administrations.

* 1855: for "few old" read "old few."

† After this line, 1855: read "Great are marriage, commerce, newspapers, books, free trade, railroads, steamers, international mails and telegraphs and exchanges"; 1860: read as above, omitting "marriage."

‡ 1855: for "is it" read "it is."

The perfect judge fears nothing — he could go front to front before God;
Before the perfect judge all shall stand back — life and death shall stand back — heaven and hell shall stand back.*

5

Great is Life, real and mystical, wherever and whoever;
Great is Death — sure as life holds all parts together, Death holds all parts together.

Has Life much purport? — Ah, Death has the greatest purport.

Poem of Remembrances for a Girl or a Boy of These States

First published in 1856; 1860: *Chants Democratic, No. 6.* The text of 1760.

You just maturing youth! You male or female!
Remember the organic compact of These States,
Remember the pledge of the Old Thirteen thenceforward to the rights, life, liberty, equality of man,

* After this line, 1855: read

"Great is goodness;
I do not know what it is any more than I know what health is — but I know it is great.

Great is wickedness — I find I often admire it just as much as I admire goodness:
Do you call that a paradox? It certainly is a paradox.

The eternal equilibrium of things is great, and the eternal overthrow of things is great,
And there is another paradox.

Great is life, and real and mystical, wherever and whoever,
Great is death — Sure as life holds all parts together, death holds all parts together."

1855 closes the poem with "Sure as the stars return again after they merge in the light, death is great as life"; 1856–60 omit above line and add

"Death has just as much purport as Life has.
Do you enjoy what Life confers? you shall enjoy what Death confers.
I do not understand the realities of Death, but I know they are great;
I do not understand the least reality of Life — how then can I understand the realities of Death?"

Remember what was promulgated by the founders, ratified by
The States, signed in black and white by the Commissioners, and read by Washington at the head of the army,
Remember the purposes of the founders,—Remember Washington;
Remember the copious humanity streaming from every direction toward America;
Remember the hospitality that belongs to nations and men;
(Cursed be nation, woman, man, without hospitality!)
Remember, government is to subserve individuals,
Not any, not the President, is to have one jot more than you or me,
Not any habitan of America is to have one jot less than you or me.

Anticipate when the thirty or fifty millions, are to become the hundred, or two hundred millions, of equal freemen and freewomen, amicably joined.

Recall ages — One age is but a part — ages are but a part;
Recall the angers, bickerings, delusions, superstitions, of the idea of caste,
Recall the bloody cruelties and crimes.

Anticipate the best women;
I say an unnumbered new race of hardy and well-defined women are to spread through all These States,
I say a girl fit for These States must be free, capable, dauntless, just the same as a boy.

Anticipate your own life — retract with merciless power,
Shirk nothing — retract in time — Do you see those errors, diseases, weaknesses, lies, thefts?
Do you see that lost character? — Do you see decay, consumption, rum-drinking, dropsy, fever, mortal cancer or inflammation?
Do you see death, and the approach of death?

Think of the Soul.

First published in 1856. In that edition and in 1860 it is a continuation of *Poem of Remembrances*, that part being discarded in the 1871 edition. The text of 1871.

THINK of the Soul;
I swear to you that body of yours gives proportions to your Soul somehow to live in other spheres;
I do not know how, but I know it is so.

Think of loving and being loved;
I swear to you, whoever you are, you can interfuse yourself with such things that everybody that sees you shall look longingly upon you.

Think of the past;
I warn you that in a little while others will find their past in you and your times.

The race is never separated — nor man nor woman escapes;
All is inextricable — things, spirits, Nature, nations, you too — from precedents you come.

Recall the ever-welcome defiers, (The mothers precede them;)
Recall the sages, poets, saviors, inventors, lawgivers, of the earth;
Recall Christ, brother of rejected persons — brother of slaves, felons, idiots, and of insane and diseas'd persons.

Think of the time when you were not yet born;
Think of times you stood at the side of the dying;
Think of the time when your own body will be dying.

Think of spiritual results,
Sure as the earth swims through the heavens, does every one of its objects pass into spiritual results.

Think of manhood, and you to be a man;
Do you count manhood, and the sweet of manhood, nothing?

Think of womanhood, and you to be a woman;
The creation is womanhood;
Have I not said that womanhood involves all?
Have I not told how the universe has nothing better than the best womanhood?

Respondez!

First published in 1856 under title of *Poem of the Proposition of Nakedness;* 1860: *Chants Democratic, No. 5;* 1867: under this title; discarded after 1876. Text of 1871.

Respondez! Respondez!
(The war is completed — the price is paid — the title is settled beyond recall;) *
Let every one answer! let those who sleep be waked! let none evade! †
Must we still go on with our affectations and sneaking? ‡
Let me bring this to a close — I pronounce openly for a new distribution of roles; §
Let that which stood in front go behind! and let that which was behind advance to the front and speak;
Let murderers, bigots, fools, unclean persons, offer new propositions!
Let the old propositions be postponed! ‖
Let faces and theories be turn'd inside out! let meanings be freely criminal, as well as results! ¶
Let there be no suggestion above the suggestion of drudgery!
Let none be pointed toward his destination! (Say! do you know your destination?)

* Line 2 added in 1871.

† 1856: after "evade," read "not you any more than others."

‡ Line 4 added in 1860, which read "If it really be as is pretended how much longer must we go on," etc.; 1867: read "How much longer must we go on," etc.

§ Line 5 added in 1860.

‖ Lines 6, 7, 8, with lines 65 and 66, were afterwards published under title of *Reversals*.

¶ 1856: after "results," read "(Say! can results be criminal, and meanings not criminal?)"

Let men and women* be mock'd with bodies and mock'd with Souls!

Let the love that waits in them, wait! let it die, or pass still-born to other spheres!

Let the sympathy that waits in every man, wait! or let it also pass, a dwarf, to other spheres!

Let contradictions prevail! let one thing contradict another! and let one line of my poems contradict another!

Let the people sprawl with yearning, aimless hands! let their tongues be broken! let their eyes be discouraged! let none descend into their hearts with the fresh lusciousness of love!

(Stifled, O days! O lands! in every public and private corruption!†

Smothered in thievery, impotence, shamelessness, mountain-high;

Brazen effrontery, scheming, rolling like ocean's waves around and upon you, O my days! my lands!

For not even those thunderstorms, nor fiercest lightnings of the war, have purified the atmosphere;)

—Let the theory of America still be management, caste, comparison! (Say! what other theory would you?)

Let them that distrust birth and death still lead the rest!‡ (Say! why shall they not lead you?)

Let the crust of hell be near'd and trod on! let the days be darker than the nights! let slumber bring less slumber than waking time brings!

Let the world never appear to him or her for whom it was all made!

Let the heart of the young man still exile itself from the heart of the old man! and let the heart of the old man be exiled from that of the young man!

Let the sun and moon go! let scenery take the applause of the audience! let there be apathy under the stars!

Let freedom prove no man's inalienable right! every one who can tyrannize, let him tyrannize to his satisfaction!

* 1856: read "Let trillions of men and women," etc.

† Lines 17–20 added in 1870.

‡ Lines 22, 44 and 46 were afterwards published under title of *Transpositions*.

Let none but infidels be countenanced !

Let the eminence of meanness, treachery, sarcasm, hate, greed, indecency, impotence, lust, be taken for granted above all ! let writers, judges, governments, households, religions, philosophies, take such for granted above all !

Let the worst men beget children out of the worst women !

Let the priest still play at immortality !

Let death be inaugurated !

Let nothing remain but the ashes of teachers,* artists, moralists, lawyers, and learn'd and polite persons !

Let him who is without my poems be assassinated !

Let the cow, the horse, the camel, the garden-bee — let the mud-fish, the lobster, the mussel, eel, the sting-ray, and the grunting pig-fish — let these, and the like of these, be put on a perfect equality with man and woman !

Let churches accommodate serpents, vermin, and the corpses of those who have died of the most filthy of diseases !

Let marriage slip down among fools, and be for none but fools !

Let men among themselves talk and think forever obscenely of women ! and let women among themselves talk and think obscenely of men ! †

Let us all, without missing one, be exposed in public, naked, monthly, at the peril of our lives ! let our bodies be freely handled and examined by whoever chooses !

Let nothing but copies at second hand be permitted to exist upon the earth ! ‡

Let the earth desert God, nor let there ever henceforth be mention'd the name of God !

Let there be no God !

Let there be money, business, imports, exports, custom, authority, precedents, pallor, dyspepsia, smut, ignorance, unbelief !

* 1856: read " Let nothing remain upon the earth except teachers," etc.

† After line 38, 1856: read " Let every man doubt every woman ! And let every woman trick every man ! "

‡ 1856: read " Let nothing but love-songs, pictures, statues, elegant works be permitted," etc.; 1860: read " Let nothing but copies, pictures, statues, reminiscences, elegant works be permitted," etc.

Let judges and criminals be transposed! let the prison-keepers be put in prison! let those that were prisoners take the keys! Say! why might they not just as well be transposed?)

Let the slaves be masters! let the masters become slaves!

Let the reformers descend from the stands where they are forever bawling! let an idiot or insane person appear on each of the stands!

Let the Asiatic, the African, the European, the American, and the Australian, go armed against the murderous stealthiness of each other! let them sleep armed! let none believe in good will!

Let there be no unfashionable* wisdom! let such be scorn'd and derided off from the earth!

Let a floating cloud in the sky—let a wave of the sea†—let growing mint, spinach, onions, tomatoes—let these be exhibited as shows—at a great price for admission!

Let all the men of These States stand aside for a few smouchers! let the few seize on what they choose! let the rest gawk, giggle, starve, obey!

Let shadows be furnish'd with genitals! let substances be deprived of their genitals!

Let there be wealthy and immense cities—but still through any of them, not a single poet, savior, knower, lover!

Let the infidels of These States laugh all faith away!

If one man be found who has faith, let the rest set upon him!

Let them affright faith! let them destroy the power of breeding faith!

Let the she-harlots and the he-harlots be prudent! let them dance on, while seeming lasts! (O seeming! seeming! seeming!)

Let the preachers recite creeds! let them still teach only what they have been taught!‡

* 1856: for "unfashionable" read "living."

† 1856: "—Let one glimpse of your eye-sight upon the landscape or grass—"

‡ "Let them teach only what they have been taught!" added in 1860. After line 57, 1856, read "Let the preacher of creeds never dare to go meditate upon the hills, alone, by day or by night! (If one ever once dare, he is lost!)"

Let insanity still have charge of sanity!
Let books take the place of trees, animals, rivers, clouds!
Let the daub'd portraits of heroes supersede heroes!
Let the manhood of man never take steps after itself!
Let it take steps after eunuchs, and after consumptive and genteel persons!
Let the white person again tread the black person under his heel! (Say! which is trodden under heel, after all?)
Let the reflections of the things of the world be studied in mirrors! let the things themselves still continue unstudied!
Let a man seek pleasure everywhere except in himself!
Let a woman seek happiness everywhere except in herself!
(What* real happiness have you had one single hour through your whole life?)
Let the limited years of life do nothing for the iimitless years of death! (What† do you suppose death will do, then?)

Solid, Ironical, Rolling Orb.

First published in *Drum-Taps*, 1865. Dropped in 1881.

Solid, ironical, rolling orb!
Master of all, and matter of fact!—at last I accept your terms;
Bringing to practical, vulgar tests, of all my ideal dreams,
And of me, as lover and hero.

Bathed in War's Perfume.

First published in *Drum-Taps*, 1865. Dropped in 1881.

Bathed in war's perfume—delicate flag!
(Should the days needing armies, needing fleets, come again,)
O to hear you call the sailors and the soldiers! flag like a beautiful woman!

* 1856: read "(Say! What") etc.
† 1856: read "(Say! What") etc.

O to hear the tramp, tramp, of a million answering men! O the ships they arm with joy!
O to see you leap and beckon from the tall masts of ships!
O to see you peering down on the sailors on the decks!
Flag like the eyes of women.

Thought.

First published in 1860 under *Thoughts*. Dropped in 1881.

Of what I write from myself — As if that were not the resumé;
Of Histories — As if such, however complete, were not less complete than the preceding poems;
As if those shreds, the records of nations, could possibly be as lasting as the preceding poems;
As if here were not the amount of all nations, and of all the lives of heroes.

Lessons.

Published in *Passage to India*.

There are who teach only the sweet lessons of peace and safety;
But I teach lessons of war and death to those I love,
That they readily meet invasions, when they come.

This Day, O Soul.

First published in *Sequel to Drum-Taps*, 1865–6. Dropped in 1881.

This day, O Soul, I give you a wondrous mirror;
Long in the dark, in tarnish and cloud it lay — But the cloud has pass'd, and the tarnish gone;
. . . Behold, O Soul! it is now a clean and bright mirror,
Faithfully showing you all the things of the world.

One Song, America, Before I Go.

First published in *As a Strong Bird on Pinions Free*, 1872.

One song, America, before I go,
I 'd sing, o'er all the rest, with trumpet sound,
For thee — the Future.

I 'd sow a seed for thee of endless Nationality;
I 'd fashion thy Ensemble, including Body and Soul;
I 'd show, away ahead, thy real Union, and how it may be accomplish'd.

(The paths to the House I seek to make,
But leave to those to come, the House itself.)

Belief I sing — and Preparation;
As Life and Nature are not great with reference to the Present only,
But greater still from what is yet to come,
Out of that formula for Thee I sing.

Two Rivulets.

First published in 1876.

Two Rivulets side by side,
Two blended, parallel, strolling tides,
Companions, travelers, gossiping as they journey.

For the Eternal Ocean bound,
These ripples, passing surges, streams of Death and Life,
Object and Subject hurrying, whirling by,
The Real and Ideal,

Alternate ebb and flow the Days and Nights,
(Strands of a Trio twining, Present, Future, Past).

In You, whoe'er you are, my book perusing,
In I myself — in all the World — these ripples flow,
All, all, toward the mystic Ocean tending.

(O yearnful waves! the kisses of your lips!
Your breast so broad, with open arms, O firm, expanded shore!)

Or, From that Sea of Time.

First published in *Two Rivulets*, 1876.

1

Or, from that Sea of Time,
Spray, blown by the wind — a double winrow-drift of weeds and shells;
(O little shells, so curious-convolute! so limpid-cold and voiceless!
Yet will you not, to the tympans of temples held,
Murmurs and echoes still bring up — Eternity's music, faint and far,
Wafted inland, sent from Atlantica's rim — strains for the Soul of the Prairies,
Whisper'd reverberations — chords for the ear of the West, joyously sounding
Your tidings old, yet ever new and untranslatable;)
Infinitessimals out of my life, and many a life,
(For not my life and years alone I give — all, all I give;)
These thoughts and Songs — waifs from the deep — here, cast high and dry,
Wash'd on America's shores.

2

Currents of starting a Continent new,
Overtures sent to the solid out of the liquid,
Fusion of ocean and land — tender and pensive waves,
(Not safe and peaceful only — waves rous'd and ominous too,
Out of the depths, the storm's abysms — who knows whence? Death's waves,
Raging over the vast, with many a broken spar and tatter'd sail).

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